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The Mostellaria of Plautus

Edwin W. Fay

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T. MACCI PLAVTI

MOSTELLARIA

WITH INTRODUCTION AND NOTES

BY

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PREFACE.

THE present edition of the *Mostellaria* has been printed from the text of Goetz and Schoell's *editio minor* of Plautus, but in not a few cases the manuscript readings have been restored and interpreted, or conjectures that seemed closer to the manuscript readings admitted.

In matters of interpretation, obligation is thankfully acknowledged to the special editions of the *Mostellaria* made by Sonnenschein and Lorenz; to the commentary of Ussing; and to the notes of the critical editions of Schoell and Leo.

The editor alone is responsible for the attempt to fix anew the significance of the names of some of the characters, and thence to derive hints for the verbal interpretation of sundry passages. A detailed consideration of the points involved will be published, it is hoped, at an early date, in *The American Journal of Philology*.

The Notes contain a great number of cross-references to the metrical and grammatical matters contained in the Introduction. If this gives them a forbidding aspect, there should be some relief in the number of renderings given by the Notes. These renderings are not designed as a construing 'crib' for the student, but seek above all to catch

and reproduce, suggestively, at least, the metaphor or turn of thought of the original.

The proof sheets have been read with great care by the general editors of the *College Latin Series* and by Professor H. C. Elmer; the editor begs to acknowledge herewith his great obligations to their learning and their pains.

EDWIN W. FAY.

University of Texas,
July, 1902.

INTRODUCTION.

I.

PLAUTUS: THE MAN AND THE WRITER.

1. The certain knowledge we have of Plautus's life is very scant. He died in 184 B.C. In 200 the comedy entitled *Stichus* was brought out, and in 191 the *Pseudolus*. Our information entitles us to infer that his birth took place some sixty years before the date last mentioned; that is, in the latter half of the decade 260–250 B.C. There is no good reason to doubt the statement that he was an Umbrian, and born in Sarsina, a town about twenty-five Roman miles distant from Ariminum (now Rimini) on the Adriatic.

There is a tradition that Plautus was connected in his earlier life with the theatre at Rome, but the language of that tradition is so vague that we may imagine him to have been anything from an actor of the buffoon sort to a 'prentice scene-painter or stage-carpenter. The tradition informs us that he earned enough money in this employment to engage in a business venture away from Rome; and that, failing in this, he returned to the city, where he toiled in a mill for his support. Three plays, now lost, are said to have been written by him while thus employed.

The plays of Plautus reveal their author's personality as little as Shakespeare's. There are personal allusions in the prologues, to be sure, but they tell us only that he was a translator, rather than an original creator. That he was a mere translator is highly improbable. As in some cases

he used two or more Greek plays to furnish the material for one Latin play, we might regard him rather as an adapter. This view is supported by the occurrence of purely Roman allusions, — not very numerous in the *Mostellaria*, — and by his wealth of quips, 'gags,' and puns.

2. Whatever Plautus's character and career as a man may have been, his literary quality lies plain for our reading in his plays. He was a consummate master of language, and his works rank with Cicero's as a storehouse of Latinity; while for elegance and simplicity and naturalness of diction only Catullus stands beside him. Plautus gives us the language of the Roman gentry as well as of the common folk of his time, the speech that rolled trippingly from the tongue, not the labored script of the slow stilus. If Horace accuses him of an indifference to style, we must not take it too seriously. This means almost as little as though Pope had criticised Chaucer. Horace was a poet who kept to the rules, and the metres of Plautus were beyond his ken. In fact, within his own sphere, Plautus was as careful a metrist as Horace himself, and performed at least as wonderful metrical feats.

3. If Plautus's style is to be characterized by any single word, that word must be *copiousness*.

a. In the epitaph attributed to him by Varro, —

> Postquam est mortem aptus Plautus, Comoedia luget,
> Scaena est deserta, ac dein Risus, Ludus Iocusque,
> Et numeri innumeri simul omnes conlacrimarunt, —

the words *numeri innumeri* must needs allude, if the epitaph is genuine, to the manifold measures he employed; for we should not expect him to pronounce his own measures unmetrical. As in metres, so in the choice of words, he ranges widely, disdaining not to borrow from the

Greeks (§ 38); in common with the speech of the vulgar, he makes great use of frequentatives (§ 39), even where simple verbs might seem more in place; and a scanter use of diminutives (§ 40), with their varying notes of tenderness and depreciation. The words we pronounce archaic in Plautus, or a few of them at least, were, if we may infer from sundry hints dropped here and there (see note on 1041),[1] archaic to Plautus himself perhaps. Certainly he employed archaic forms (see note on 120 and 121) alongside of the standard forms current in his day, while he shows a tendency to restrict such archaic forms to those parts of his verses which were metrically the least free (see note on *danunt*, 129, and, on the infinitives in *-ier*, cf. § 57).

b. How far Plautus was an innovator (§ 42) in language we are unable to pronounce, inasmuch as there is no extant Latin of wide range of diction earlier than the plays of Plautus, and without a knowledge of his Greek originals we cannot declare that many of his compounds and other free word-formations, apparently alien to subsequent authors, were not translations and imitations of the original Greek, and in so far a violation of good Latinity.

c. The dialect of Plautus (§§ 33–58) was doubtless, in most respects, not even excepting his freedom in the use of the singular and plural (§ 59), the ordinary colloquial speech of the cultivated in his day, and we dare not infer for his syntactical usage (§§ 59–73) any great amount of individual innovation.

d. From the study of Plautus we gain our best acquaintance with colloquial Latin. Hardly any of the severe regularity of classic prose can be found in the structure of his

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[1] Numerals refer to verses, save when prefixed by §, when they refer to sections in the introduction.

sentences: in Plautus, coördination (§ 74) in its many types, and not subordination, is the rule. Contrariwise, subordinated and otiose verbs of saying or thinking (§ 74. 4), as well as other instances of colloquial verbosity (§ 79), constitute a mark of his style. He ranges between polysyndeton and asyndeton in various admixtures (see note on 88, and § 75), and further breaks monotony by failing to observe the normal balance of structure (§ 76).

e. Plautus arranges his words into sentences with great freedom, and especial attention may be accorded to his use of prolepsis, and to certain cases of postponement (§ 78). If he appears thus to seek variety, yet he gets the effect of emphasis, — at the risk of losing it altogether, — by pleonasms and repetitions manifold (§§ 79, 81). Alliteration (§ 82) may be accounted but another sort of repetition.

4. Many features of the style of the *Mostellaria* seem to be attributable not so much to Plautus as to the Comic Spirit. Exaggerations like *paenissume* for *paene* (656), — though habitual exaggeration was, as it is to-day, a feature of popular speech, and had reduced *nimius* (72) and *nimis* (1012) to the value of *multus, multum,* — the use of round numbers in exaggeration (*denis,* 358) and depreciation (*trium,* 357); passages in the solemn style, in parody of tragedy (348 ff.); violent language addressed to an obstinately closed door (899): these and their like are hardly to be charged up to the individual account of Plautus. Nor is the exaggerated cant of the camp, the sea, or the political arena (§ 85). In all literatures Comedy is, perhaps, our greatest single source and storehouse of the homely wisdom of proverbs (§ 86); Comedy sparkles with quips and puns (§ 87), with the word of abuse or endearment (§ 88); Comedy ejaculates and swears oaths great and small (§ 90). Plautus, greatly inspired by his muse, exhibits

upon his page all these manifestations of the Comic Spirit. Copious in diction and in phrase, where copiousness trenches on verbosity; copious in quip and pun till quip and pun grow wearisome; so copious in exaggeration and repetition as to suggest poverty of thought; copious in ruse and incident till ruse goes stale: Graeco-Roman comedy in the hands of Plautus fills — not merely by reason of historical accident, but in virtue of its intrinsic worth — a place of great importance among the most excellent manifestations of the Comic Spirit.

II.

THE VERSIFICATION OF PLAUTUS.

5. In the century and a half that had intervened between Plautus and Cicero, to say nothing of Virgil and Horace a generation later, the Latin language had advanced greatly in its crystallization. This was especially true in respect of quantity. Even the rule that vowel before vowel is short had not been thoroughly established; e.g. *fūit* (967), and *īimus* (cf. 327). Further, the endings *-āt*, *-ēt*, and *-īt* are still to be found in verb inflexion. Plautus records in his poems the varying practice of contemporary speech. The later high Roman dialect had established a fixed practice.

1. Prosody.

The phenomena of *quantity* are classified as follows: —

i. The Iambic Law ("*Brevis Brevians*").

6. (1) **Dissyllables** with a quantity value ◡ – were shortened, at least in rapid speech, to pyrrhics (◡ ◡).[1] This was due primarily, irre-

[1] Later poets availed themselves of this privilege now and then. See editions of Catullus, Virgil, and Horace.

spective of metrical position, to the word accent on the penult. Thus, though the adverbial endings of second-declension adjectives are *-ē* and *-ō*, *bĕnĕ* and *cĭtŏ* became pyrrhics, while *pūrē* and *optumē* retained their legitimate early quantities. Similarly in verb inflexion we have *ămŏ*, but *mŏnĕō*, *plōrō*. If we find *amō*, it is due either to the speech of individuals of slow utterance, or to a restoration of quantity from non-iambic words like *plōrō*, etc. Substantially all the "common" vowels in final syllables may be thus explained. The iambic law affects *amăs* and *amănt* as well as *amŏ*.

There is in this play one probable instance (*făbrĭs*, 131) of the iambic shortening through the mute and liquid group. This shortening is rare.

In the text of this edition the classical usage is taken as the standard. Thus, as in the variation of the *ămăs* and *plōrās* types, *amās* became the fixed type, cases of *amăs* must be indicated. Conversely, *ămăt* versus *plōrāt* yielded *plōrăt*, and instances of *plorāt amāt* are indicated. The "common" vowels are marked only when long.

Examples of the iambic shortening in Act I., scene 1, of our play are *abĭ* (fourth conjugation imperative), 8, 66; *erĭ* (genitive singular second declension), 21, which involve syllables long by nature; and *lubĕt*, 20, which involves a syllable long by position. In 42, *ŏlēre*, by elision of its final *e*, becomes dissyllabic and yields *ŏlĕr'*, and in 73, by a similar elision, *moleste est* yields *molĕst' est*.

(2) **Two monosyllables**, with a quantity value ⏑ –, suffer a similar reduction to ⏑ ⏑: e.g. *quid ĕst* in 69, *quid ă* (1012). The second monosyllable is not infrequently the preposition of a compound verb *mihi ĕxhibent* (565), or noun, or in some cases even a syllable not a preposition, but liable to be confounded with one (see note on 24, and cf. *uel ŏptumo*, 410).

(3) **Trisyllables** of cretic quantity (– ⏑ –) are now and then shortened in song measures (§ 20 ff.) to dactyls (– ⏑ ⏑), e.g. in 347, 784; cf. also *ire uĭs* (878). This shortening is sometimes ascribed to the iambic law. Note also *senĕcta*, 217.

(4) **Quadrisyllables**, with a quantity value ⏑ – – ⏑̲, also suffer a pyrrhic change in their initial iambic group, yielding ⏑ ⏑ – ⏑̲. The probable cause was the secondary stress on the initial syllable. This change rarely, if ever, affected a syllable long by nature. An example in Act I., scene 1, is *iuuĕntute*, 30.

The same phenomenon is found in the combination *uolŭptāsmea*, 249, which has the worth of a polysyllable.

The operation of the iambic law is, in all the above cases, optional.

ii. Slurred Vowels (*Synizesis*, *Synaeresis*).

7. (1) Common words like *meus*, *tuus*, *deus*, and the like (perhaps also *quattuor*, = *quattwor*, 630), often suffer a reduction, which may be regarded either as a case of iambic shortening (*mĕĭ* for *mĕī*) or of quasi-elision between impinging vowels of the same word: examples are *mihi*, 2, 51; *mei*, 37: *tua*, *rei*, 33, 92, are further slurred into following vowels. We may compare the dissyllabic pronunciation of bounteous, plenteous, radiant, happier, and the like, from our current hymns. Examples in compound words are *diĕrecte*, 8; *antehac*, 31.

Such slurring takes place not only through *h*, as in the examples quoted, but through *i* (i.e. *j*), e.g. in *quoius*, 818, *eiius*, 975.

(2) All compounds retain hiatus or suffer slurring at the option of the poet.

iii. Enclitics.

8. Both monosyllabic and dissyllabic enclitics, e.g. *quidem*, seem to have had the effect of shortening the syllable before them in the Roman speech, e.g. in *quăsĭ* from *quamsī*. In Plautus, *tŭquidem* and *sĭquidem* (1075) are not uncommon. Thus we may account for *hĭc* in Plautus as a compound of *hī* with enclitic *c*(*e*).

iv. Other Peculiarities.

9. In the versification of Plautus the following words often vary from the quantity later established: —

(1) *ille*, *illic*, *iste*, *istic*, *ipse*, *ecce*, *ecquis*, with a metrical value of — ⏑, are reduced to ⏑ ⏑; oblique cases, like *illī*, etc., are read as ⏑ —.

(2) *nempe*, *quippe* = ⏑ ⏑ (or —).

While there is some ground for believing that *ille*, *iste*, etc., were pronounced *'le*, *'ste*, or perhaps *ill'*, *ist'* (cf. *dīc*, *dūc* for *dīce*, *dūce*), if we recall that, etymologically, both groups of words are made up of compounds with enclitic final member, they may be explained like *quăsĭ* (§ 8). This theory will account for cases like *illum* (*Miles*,

1231), with the value of an iambus, where the iambus must be pure. Thus, also, we can account for the pyrrhic value of *illi*, 204. The reintroduction of the long quantities was due to the working of the prosodical law of two consonants.

(3) The adverbs *inde* (744) and *unde*, and perhaps the adjective *ŏmnis*, are also abnormal in quantity now and then according to later standards.

(4) **Final** *s* before a following consonant does not necessarily make position in Plautus, e.g. *priuš*, 58, 79; *genuš*, 19; but on the other hand *ch* (=χ) in borrowed Greek words, e.g. *brachia* (360) and *Acheruntem* (509), does make position.

v. Hiatus.

10. Hiatus (cf. § 7. 2) is tolerably frequent in the text of Plautus. The following varieties are admitted by all scholars: —

(1) Hiatus, accompanied where possible by shortening, of a metrically stressed long vowel, diphthong, or vowel + *m* in a monosyllable, e.g. *nĕ́ etiam* (423), *quoĭ́ homini* (948), *năḿ ego* (133).

(2) Hiatus (and syllaba anceps) in the middle of Octonarii and Septenarii (see §§ 16, 18, 27. 4).

Very generally admitted is

(3) Hiatus (and syllaba anceps) accompanying change of speaker.

Less generally admitted is

(4) The extension of the privilege[1] of (1) to unstressed monosyllables, e.g. *nĕ hóc* (540).

(5) The extension of the privileges of (1) and (4) to the long final of iambic dissyllables, or words ending with an iambic dissyllable, e.g. *operắ ebur* (259).

(6) Hiatus (and syllaba anceps) corresponding to musical and elocutionary pauses in the recitation of a verse: this is expressly

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[1] Cf. Catullus 97. 1, *non ita mê dĭ amént;* Horace, *Sat.* i. 9. 38: *sí mĕ amás.*

allowed for monosyllabic, and claimed for other, interjections and ejaculatory phrases. Also to be noted is hiatus in enumerations (151–153, if read according to § 31. 2), and in repetitions (*id*, 625).

In this text the quantity of vowels in hiatus is indicated.

2. Metre.

11. A play of Plautus bears a rather greater likeness to an opera of the early schools than to a drama of to-day. There are spoken parts (*Diverbium*) and sung parts (*Canticum*), the latter being divided into *Recitative* and *Song* proper. An actor might gesticulate a song-part which a singer behind the scenes would render.

i. The Diverbium.

12. The spoken parts of a Plautine Comedy, the dialogue in the strictest sense, are written in **Iambic Senarii** (verses of six iambic feet) or, with Greek nomenclature, **Trimeters**.

13. Iambic Trimeters. — This metre allows the greatest possible freedom of substitutions, but the last foot is always pure. For the pure iambus (◡ –́), we find its precise time-counterpart, the tribrach (◡ ◡́ ◡), in any of the first five feet. The musical time value of the iambus and tribrach is 3/8. *The trochee* (3/8, –́ ◡) *may not be substituted for the iambus.*

The following feet in 4/8 time may, with sundry limitations, be substituted for the iambus (◡ –́), everywhere but in the sixth foot, viz.: the spondee (– –́), the anapaest (◡ ◡ –́), the dactyl (– ◡́ ◡),[1] and the proceleusmaticus (◡ ◡ ◡́ ◡).

The following percentage table is valid[2] for the Senarii of the *Mostellaria:* viz. verses 1–84 (omitting 5, 21, 38–41, 57, 63, 72, 73, 84); 409–689 (omitting 411 *b*, 423, 452–453, 469, 478, 495–496, 501,

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[1] A stressed short in all the Latin metres is always one of a pair.

[2] This table is based, not on the text of this edition, but rather on Goetz and Schoell's *Editio Minor*. In one or two cases Leo's reading has been preferred. In making this table, where choice between iambic shortening and synizesis was open (§§ 6, 7), I have recorded the former only. Minute fractions are not recorded.

517–518, 523, 537–538, 552, 554–555, 575, 580, 583 *b*, 599, 612, 624–625, 663, 685); 747–782 (omitting 757); 899, 900, 993–1040 (omitting 999, 1033). In all, 401 verses:—

1st foot: spondees, .41; anapaests, .25; iambics, .15¼; dactyls, .15; proceleusmatics, .02¼; tribrachs, .01¼.

2d foot: spondees, .42; iambics, .35¾; dactyls, .12½; tribrachs, .05¼; anapaests, .04¼; proceleusmatics, .00½.

3d foot: spondees, .54¼; iambics, .20; dactyl, .18½; tribrachs, .04; anapaests, .02½; proceleusmatics, .00½.

4th foot: spondees, 43½; iambics, .41½; dactyls, .08½; anapaests, .05; tribrachs, .01¼; proceleusmatics, .00½.

5th foot: spondees, .74¾; iambics, .12½; anapaests, 09½; dactyls, .03; tribrachs, .00½.

14. The Caesural Pauses. — With very rare exceptions, every senarius shows a caesura in the third or fourth foot. Caesura with elision (i.e. "latent" caesura = *quasi* diaeresis) occurs not infrequently at the end of the second or third foot. Other caesurae and diaereses are occasionally found.

The following verses are cited to show all the varieties of **caesural pause**:[1] —

_ ´ ∪ ´ _ × ´ ∪ ´ _ ´ ∪∪́
(1) 1. exi e | culi|na sis | foras | masti|gia.

This pause before the stressed part of the third foot is the commonest of all (.60 – in the *Mostellaria*).

∪ ∪ ∪́ ∪ ∪ ´ ∪ ´ _ × ´ _ ´ ∪ ∪́
(2) 12. sine modo | veni|re sal|uom quem ab|sentem | comes.

This pause before the stressed part of the fourth foot is also common (.23 + in the *Mostellaria*).

_ ∪́ ∪ ∪ ´ × _ ∪́ ∪ ∪ ´ _ ´ ∪∪́
(3) 34. quid tibi | malum | me aut quid e|go agam | cura|tiost.

Here the "latent" caesura is found in elision before the third foot (.04 in the *Mostellaria*).

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[1] The sign for the caesura is an ×, and for the diaeresis a colon (:). Punctuation is omitted in the metrical schemes.

(4) 434. scies in|posis|se_in un|dam_hau cau|sast i|lico.

This pause, a "latent" caesura in elision before the fourth foot, is occasional (.06 – in the *Mostellaria*).

(5) It is sometimes impossible to pronounce between the claims of (1) and (2), e.g. in 608, 661, 752.

(6) With Caesura (2) is frequently combined a secondary caesura before the stressed part of the second foot, e.g. in

24. parasi|tos ob|sona|te pol|lucibi|liter.

Found in the *Mostellaria* in 24, 43, 562, 642, 644, 650, 668, 1034.

(7) A further combination with (2) is the "latent" caesura of (3), e.g.

36. lubet | pota|re_ama|re scor|ta du|cere.

Found further in 633, 635.

(8) In the following verse the natural division calls for the secondary caesura of (6), combined with a primary caesura, before the stressed part of the fifth foot:—

468. apsce|dite ae|des ne_at|tiga|tis tan|gite.

We may also recognize a few caesural pauses (i.e. diaereses) between feet.

(9) Between the third and fourth feet:—

25. haecine | manda|vit tibi : | quom pere|gre_hinc it | senex|.

Also found in 65, 75, 429, 625, 772.

(10) Between the second and third feet:—

66. tace_at|que_abi rus : | ego_i|re_in Pi|raeum | uolo | .

This verse might fall under (4).

(11) Between the fourth and fifth feet:—

52. quia mihi| benest| et tibi|malest: | dignis|sumumst.

Other instances are 628, 670, 1013, where the diaeresis is accompanied by change of speaker.

The same diaeresis, with hiatus and syllaba anceps, is admitted into this text in 999.

(12) A conflict (or concord) of the diaeresis of (11) with the caesura of (1) is found in 419.

(13) The diaeresis of (10) is found combined with the primary caesura of (8): —

515. Heus Tra|nio : | non me ap|pella | bis si|sapis | .

Also found in 583, 632.

(14) The combination of the secondary caesura of (6) with the diaeresis of (11) is also found in

654. petito | cras abe|o sat ha|beo : | si cras | fero.

ii. The Canticum.

Recitative.

15. A large part of a Plautine Comedy was recited to a flute accompaniment. Musically these parts must have been simple. The recitative metres are either Iambic or Trochaic. The *Mostellaria* exhibits the following varieties: —

16. Iambic Septenarii. — Each verse, with very rare exceptions, falls into two parts of $4 + 3\frac{1}{2}$ iambic feet.[1] These parts are so far independent of each other that the fourth foot of the first half-verse enjoys all the privileges of a final foot; viz. hiatus and syllaba anceps.

In the *Mostellaria*, verses 157–247 form a continuous scene in this measure. In the following table of approximate percentages, 174, 186, 200, 204, 205, 241, are not accounted for: —

1st foot: spondees, .50; anapaests, .30; dactyls, .10; iambics, .06; proceleusmatics, .03; tribrachs, .01.

2d foot: spondees, .45; iambics, .35; dactyls, .12; anapaests, .05; tribrachs, .03.

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[1] ½ is used as a loose designation for an incomplete foot.

3d foot: spondees, .65; iambics, .17; anapaests, .07; dactyls, .06; tribrachs, .03; proceleusmatics, .01.

4th foot: purely iambic, with instances of syllaba anceps (160, 162, 176, 196, 225, 228, 245), of hiatus with syllaba anceps (230), and of hiatus (223).

5th foot: spondees, .33; anapaests, .33; iambics, .17; dactyls, .09; proceleusmatics, .05; tribrachs, .01.

6th foot: spondees, .45; iambics, .30; dactyls, .20; anapaests, .05.

7th foot: iambics, .55; spondees, .33; dactyls, .10; tribrachs, .02.

8th foot: always incomplete, consisting of an unstressed syllable, indifferently long or short.

17. Caesural Pauses. — (1) The *diaeresis* at the end of the fourth foot is the rule, e.g.: —

230. quam te | me ui|uo umquam | sinam: | ege|re aut men|dica|re.

This diaeresis is so fixed in position that it divides (and dividing, binds) words of the closest syntactical connections, e.g.: —

180. meam: | speciem, 198. nequis: | perduci, etc.

(2) *Caesurae* rather than diaereses seem to occur in the following verses: —

183. quid ais | sceles|ta quo|modo ad | iuras|ti ita ego is|tam ama|rem.

187. nunc stul|tam stul|te face|re quin | mone quae|so si|quid er|ro.

220. eundem ani|mum opor|tet nunc | mihi es|se gra|tum ut in|petra|ui.

237. in te her|cle cer|tumst prin|cipium ut | sim par|cus ex|peri|ri.

18. Trochaic Septenarii. — This Recitative measure is very common in Plautus.

As in the metre last described, each verse is best regarded as composed of two independent members of 4 and 3½ feet each. Here also the end of the fourth foot enjoys the privileges of syllaba anceps and hiatus.

All the substitutions allowed for iambics in iambic verses are also found in trochaic verses for trochees, *but the iambus can never be substituted for the trochee.*

In the *Mostellaria* the following verses form continuous trochaic septenarii: 248–312, 348–408, 804–857, 904–992, 1041–1181.

The following approximate percentage table embraces three hundred and ninety verses, omitting from the entire number 358, 363, 365–366, 376, 813, 904, 926, 961–962, 967, 984, 1081, 1091, 1113–1114, 1125, 1134, 1146, 1163, 1166, 1177: —

1st foot: anapaests (◡́ ◡ —), .28; spondees (—́ —), .21; trochees (—́ ◡), .20; dactyls (—́ ◡ ◡), .15; tribrachs (◡́ ◡ ◡), .15; proceleusmatics (◡́ ◡ ◡ ◡), .01.

2d foot: spondees, .47; trochees, .19; anapaests, .15; dactyls, .13; tribrachs, .06.

3d foot: spondees, .40; trochees, .37; anapaests, .11; tribrachs, .07; dactyls, .05; proceleusmatics, traces.

4th foot: trochees (with syllaba anceps — ⏓), .78; anapaests, .16; dactyls, .03; tribrachs, .03.

5th foot: spondees, .35; trochees, .27; anapaests, .16; tribrachs, .13; dactyls, .06; proceleusmatics, one instance.

6th foot: spondees, .60; dactyls, .13; anapaests, .12; trochees, .08; tribrachs, .04.

7th foot: trochees, .92 +; tribrachs, .05 +; in 281 we had best read merue|runt with a tribrach in the seventh.

8th foot: one stressed syllable, indifferent as to length.

19. Caesural Pauses. —(1) The diaeresis at the end of the fourth foot is by far the commonest pause (339 : 390 is the ratio). An example is

248. cedo mihi | speculum et | cum orna | mentis : | arcu|lam actu|tum Sca|pha.

(2) In eighteen cases (310, 367, 405, 812, 815, 830, 831, 925, 937, 946, 963, 987, 1109, 1132, 1138, 1156, 1159, 1176, = .05 –) there is a secondary diaeresis at the end of the third foot and a primary after the fifth; e.g.: —

367. quis id a|it quis | uidit : | egomet | inquam : | uidi | uae mi|hi.

In at least one additional case (976) the diaeresis after the fifth foot excuses hiatus (and syllaba anceps).

(3) The primary diaeresis in the fifth foot, without a supporting secondary diaeresis, occurs in eight verses (294, 306, 311, 927, 1071, 1127, 1144, 1167, = .02 +); e.g.: —

294. abi tu hinc | intro at|que orna|menta haec | aufer : | sed uolup|tas me|a.

(4) Further cases are 1) diaeresis after second and fifth (368, 816, 842, 1181); 2) caesura in the fourth foot (1130, 1170); 3) diaeresis after the second with caesura in the fourth foot (911); 4) caesura in the third with diaeresis after the fifth (371, 941); 5) caesura in the fourth and diaeresis after the fifth (987, 1064, 1135); 6) diaeresis after the third and fourth (1172, 1175); 7) diaeresis after the third and caesura in the sixth (370); 8) diaeresis after the third and sixth (377, 946); 9) in 908 we have a caesura in the fourth with a diaeresis (and elision, § 14) after the fifth, as in no. 5), in this section.

(5) In the trochaic septenarii, as well as in the iambic (see § 17. 1), the regularity of the diaeresis after the fourth foot is so great that it often seems to separate (and bind) words of the closest syntactical connection; e.g. *in* : | *aedibus* (402) shows separation of a preposition and its noun; in 404 the group *harunc* : | *aedium* is separated by diaeresis. The separation of the preposition of a compound verb seems also admissible (cf. 989, *comi* | *sātum ab* : | *isse*). The apparent harshness here is relieved by taking into account the musical accompaniment. Further, the frequent shortening by the iambic law (§ 6, 2) of a preposition thus prefixed to a verb shows how far from fixed composition was felt to be, and so does the varying synizesis in compounds.

Song.

20. The sung part of a Plautine Comedy shows a great variety of *cola*. By *colon* we are to understand a musical phrase, or rhythmic unit unbroken by caesural pause. The *Mostellaria* has the following song parts: —

1) A long solo, 85–156.

2) A choral divided between four singers, 313–347.

3), 4) Chorals for two singers, 690–746; 783–803.

5) A solo, 858–884.

6) A choral for two singers, 885 *a*–903.

A. COLA.

21. Iambic. — The unit of measure is not one iambus, but the Greek measure of two iambics (the monometer). The use in dialogue of the senarius, an imitation of the dactylic hexameter, brought with it the caesural division of the senarius into groups of $2\frac{1}{2} + 3\frac{1}{2}$ iambics, and *vice versa*. These groups are also introduced into song parts, just as the song-colon of 4 iambic measures is occasionally found in the dialogue; see § 14 (11).

(1) $2\frac{1}{2}$ *iambics:*

1) Forming the close of a verse after 2 bacchiacs (§ 30. 2); not very uncommon.

2) Doubled, to make a verse in imitation of the dactylic pentameter; very uncommon.

(2) $3\frac{1}{2}$ *iambics.*

(3) 4 *iambics.* This colon is generally doubled, and the verse resulting is called Iambic Octonarius.

22. Trochaic. — (1) $2\frac{1}{2}$ *trochees*, probably imitated from $2\frac{1}{2}$ iambics.

1) Forming the close of a verse after two cretics, and fairly common.

2) Doubled, and perhaps a direct imitation of the dactylic pentameter.

(2) $3\frac{1}{2}$ trochees.

(3) On 4 trochees + $3\frac{1}{2}$ trochees, see § 18.

23. Cola of $\frac{4}{8}$ Time. — Into the song parts cola of $\frac{4}{8}$ time (see § 13) also enter.

The *Mostellaria* has the following *anapaestic cola:* —

(1) 2 anapaests.

(2) $2\frac{1}{2}$ anapaests.

(3) 4 anapaests.

24. Cola of $\frac{5}{8}$ Time.[1] — Plautus also employs cola of $\frac{5}{8}$ time in his songs. These cola are the *Bacchiac* and the *Cretic.*

(1) *Bacchiac* (⏑ ∠́ ∠̋) *Cola* consist of two bacchiacs, the last of which enjoys the privileges of hiatus and syllaba anceps.

(2) *Cretic* (∠́ ⏑ ∠̋) *Cola* are similarly constructed of two cretics.

25. Cola of $\frac{6}{8}$ Time (= diiambic and ditrochaic).

In song measures the units –́ ⏑ –̋ ⏑ and ⏑ –̋ ⏑ –́ [2] may be regarded as, under conditions not yet well defined, interchangeable. This means that we have musical bars of 6/8 time which suffer syncopations (i.e. accentual inversions) of many sorts. Hence result the following varieties: —

— ⏑ — ⏑	ditrochee.
⏑ — ⏑ —	diiambus.
— ⏑ ⏑ —	choriambus.
⏑ — — ⏑	(?) antispast.
⏑ ⏑ — —	ionic a minore.
— — ⏑ ⏑	ionic a maiore.
— — —	molossus.

The exact substitution of two short syllables for any long, as well as the irrational substitution of a long or two shorts for a short, occur. Occasionally also a cretic (— ⏑ —) and a bacchiac (⏑ — —) are found with prolongation (i.e. ⌊— ⏑ — and ⏑ ⌊— —).

Two such feet are generally combined, giving us a colon of eight or more syllables.

26. The Thymelicus. — A foot called the *Thymelicus* occurs in certain combinations (§ 31, 8–9), and may be classed as a $\frac{7}{8}$ time colon (= ∠́ ⏑ ⏑ ⏑ ∠́).

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[1] In the cola of 5/8 and 6/8 time a short is sometimes lengthened (e.g. 328, 890).

[2] The symbol –̋ is used for the secondary ictus. The chief ictus of the ditrochee is on the 1st long, of the diiambus on the 2d long. In combination with their substitutes the stronger ictus of these measures is often hard to determine.

B. VERSES.

27. The following verses are found, some of which are made up of single cola, and some compounded of two cola.

a. **Iambic.** — (1) 3½ iambics, 90, 98, 102, 127. In all these the second foot is pure.

(2) 4 iambics, 129–130, 727.

(3) 4 iambics + 4 iambics, 103, 107, 128, 131–132, 146–148, 742–745, with fourth foot in each colon pure.

(4) 8 iambics, 104, 118–119, 143. These verses either do not break in two by diaeresis, or the fourth foot of the first colon is not a pure iambus.

(5) 4 iambics + 2½ anapaests, 330, 346–347.

(6) 4 iambics + 3½ iambics, 746.

(7) Senarius, composed of 4 + 2 iambics, 142.

(8) Senarii, 899–900.

28. **Trochaic.** — (1) 2½ trochees, 328 *b*; see also § 31. 5–7.

(2) 2½ trochees + 3½ trochees, 138.

(3) 3½ trochees, 325, 325 *b*, 725, 885 *ab*.

(4) 3½ trochees + 3½ trochees, 882.

(5) 4 trochees + 3½ trochees, 115, 117, 140, 145, 154–156, 728, 737, 741, 883–884, 897–898. The colon of 3½ trochees always has a pure third foot.

29. **Anapaestic.** — (1) 2 anapaests, 333.

(2) 2 anapaests + 2½ anapaests, 891: see also § 27. 5.

(3) 2½ anapaests + 2½ (or 5 ?) anapaests, 318.

(4) 3½ anapaests, 861, 903.

(5) 4 anapaests, 89, 94, 332, 876, 889, 895.

(6) 4 anapaests + 4 anapaests, 878,[1] 888.

30. **Bacchiac.** — (1) 2 bacchiacs + 2 bacchiacs, 85, 87–88, 89 *b*, 91–93, 95–97, 99–101, 120–122, 124, 126, 316, 785–789, 791, 793, 795–803, 870–871, 873, 875, 890 — forty verses, as follows: —

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[1] In this verse *ire uis* might perhaps be read as *ireuĭs* by § 6. 3, but better as *ir' uīs;* cf. *scilicet* from *scire licet.*

1st foot.		2d foot.		3d foot.		4th foot.	
⏑ – –	21	⏑ – –	34	⏑ – –	24	⏑ – ⏓	38
– – –	12	– – –	4	– – –	5	⏑ ⏑ ⏑ ⏓	1
⏑⏑ – –	4	⏑ – ⏑ ⏑	2	⏑ – ⏑ ⏑	4	– ⏑ ⏑ –	1
⏑⏑ – ⏑ ⏑	1			⏑⏑ – –	3		
⏑ ⏑ ⏑ –	1			– ⏑ ⏑ –	2		
– ⏑ ⏑ –	1			– – ⏑ ⏑	1		
				⏑ ⏑ – ⏑ ⏑	1		

(2) 2 bacchiacs + 2½ iambics, 86, 125, 313, 314, 783, 784, 790, 792. The second iambus admits the tribrach (313), and the dactyl (86, 783, 792).

(3) 3 bacchiacs, 123, 794.

31. Cretic. — (1) 2 cretics, 726 (?).

(2) 2 cretics + 2 cretics, 105–106, 110, 137, 139, 144, 150, 328, 334, 713, 715–716, 718–720, 722–724, 729–731, 734–736, 738, 879, 881, — twenty-seven verses, as follows:

1st foot.		2d foot.		3d foot.		4th foot.	
– ⏑ –	15	– ⏑ –	20	– ⏑ –	14	– ⏑ ⏓	27
– – –	6	⏑ ⏑ ⏑ –	4	– – –	7		
⏑ ⏑ ⏑ –	4	– – –	2	⏑ ⏑ ⏑ –	3		
– ⏑ ⏑ ⏑	1	– ⏑ ⏑ ⏑	1	– ⏑ ⏑ ⏑	2		
⏑ ⏑ ⏑ ⏑ ⏑	1			⏑ ⏑ – –	1		

(3) 2 cretics + 1 cretic, 338 (?).

(4) 2 cretics + (1 cretic + – ⏒), 329.

(5) 2 cretics + 2½ trochees, 108, 109, 113, 116, 133–136, 141, 149, 151, 326–327, 336–337, 342–343, 690–692, 694–695, 698–701, 704–705, 707–708, 710–712, 714, 717, 739; thirty-six verses.

In the cretic colon of this verse the feet are practically the same as in (2), with – ⏑ ⏑ – for – – – sometimes in the second foot; in the trochaic colon the second foot is always a trochee (with a tribrach in 336).

(6) 2½ trochees + 2 cretics, 111–112, 114, 153, 733.

(7) 2½ trochees + 2½ trochees, 315, 345, 709, 872.

(8) 2 cretics + the Thymelicus (§ 26, –́ ⏑ ⏑ ⏑ –́), 339–341, 693, 696–697, 702, 706.

(9) 2½ trochees + –́ ⏑ ⏑ ⏑ –́, 344.

32. Verses containing Cola of $\frac{6}{8}$ Time. — Verses containing cola composed of feet of this time are the following: —

317. nunc comi|satum ibo ad | Philolachetem, 2 molossi + 1 ditrochee.

319. hecquid tibi | uideor mam|mamadere, 3 ionics a minore .

321. semper istoc | modo mora|tus uti eo | debebas, 1 (choriambic + ionic a minore) + 1 (diiambic + molossus).

322. uisne ego te ac | tu me amplec|tare, 1 (choriambic + molossus = ionic a minore) + ‿ – ⏑.

323. si tibi cor|dist facere li|cet lepida's, 3 choriambics.

324. duce me ama|bo caue ne | cadas asta, 2 choriambics + 1 ionic a minore.

331. madet homo tun |med ais mam|mamadere, 2 choriambics + 1 ionic a minore.

335. nempe domum eo | comisa|tum immo istuc quidem | iam memini, 1 (choriambic + molossus) + 1 (ditrochee + choriambic).

703. siquis do|tatam uxo|rem atque anum habet, 2 molossi (= choriambics) + 1 choriambic.

721. hau bonum tene|o seruom, 1 (choriambic + molossus).

732. nunc nobis | communia haec | exciderunt, 1 (choriambic + diiambic) + 1 choriambic.

858. serui qui | quom culpa | carent tamen | malum metuont, 2 molossi + 1 (diiambic + ionic a minore).

859. ei solent | esse eris | utibiles, 1 diiambic + 1 cretic + 1 choriambic.

860. nam illi qui | nil metuont | postquam sunt | malum meriti, 2 (molossus + choriambic).

862. exercent | sese ad cur|suram fugi|unt sed ei | si reprehen|si sunt, 2 molossi + 2 choriambics + 1 choriambic + ⌞´⌞″.

868. ut adhuc fu|it mihi cori|um esse oportet, 2 choriambics + 1 ditrochee.

869. sincerum atque | ut uotem | uerberare, 1 molossus + 2 ditrochees.

874. nam nunc domi | nostrae | tot pessumi | uiuont, 2 (ionics a maiore + ⌞´⌞″).

877. non eo mo|lestus ne sis, 2 ditrochees.

880. solus nunc e|o aduorsum ero | ex plurumis | seruis, 1 (ditrochee + molossus) + 1 (diiambic + ⌞″⌞´).

886 *a*. mihi moles|tus ne sis, 2 diiambics.

886 *b*. uide ut fasti|dit simia, 1 (choriambic + diiambic).

887. manesne ili|co impure | parasite, (1 antispast + ionic a minore) + 1 ionic a minore.

892. tace sis faber | qui cudere | soles plumbe|os nummos, 2 ionics a maiore + 1 (antispast + ionic a minore).

893. non potes tu | cogere me | ut tibi male|dicam, 2 choriambics + 1 (choriambic + ⌞´⌞″).

894. nouit erus | me suam quidem | pol culcitu|lam oportet, 1 (choriambic + ditrochee) + 1 (ionic a minore + diiambic).

896. tibi optempe|rem quom tu | mihi nequeas, 1 (antispast + molossus) + 1 ionic a minore.

901. nemo hinc quidem | foras exit, 2 ionics a minore.

902 *a.* ut esse adde|cet nequam homi|nes ita sunt, 1 (antispast + ionic a minore) + 1 ionic a minore.

902 *b.* sed eo magis | cautost opus, 2 ionics a minore.

III.

THE DIALECT OF PLAUTUS.

33. The *Old Latin* of Plautus's time differs from the classical Latin[1] of Cicero in orthography, vocabulary, forms, and syntax, to say nothing of stylistic differences (see summary in §§ 3–4).

1. Old Spellings.

i. Involving Consonants.

34. (1) Assimilation in compounds frequently does not take place, e.g. *in-migrat*, *inridere*, *inponam* (so also other prepositions); *-x-* = *-xs-* in *exercitem* (663), *exiliatis* (1065).

(2) But Assimilation sometimes takes place, where it is omitted in the classical period, e.g. *op-tigere*, *opsequentem* (*ob-*), *aps-tulit* (*abs-*), etc.

(3) Initial *gn-* for *n-*, e.g. in *gnatus*, classical *natus*. Medial *-ss-* for *-s-*, e.g. *incusses* (713).

(4) Final *-d* omitted in *hau*(*d*), 735. Note also, in composition, *hauscio* (783).

(5) Confusion of *q* and *c*, e.g. *qur* (10), *qum* (148).

(6) Metathesis of *r* in *accersunt* (509) beside *arcesserem* (1044).

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[1] Many of these differences, however, are only apparent, resulting from a disregard on the part of the editors of Cicero and later writers of the spelling contemporary with these authors. In regard to the forms and vocabulary of Plautus, it should also be borne in mind that there is no comedy of the classical period.

ii. Involving Semivowels.

35. For both *u* (*U*) and *v* (*V*) we find only *u* (*V*). There is no express symbol for *j*, but either *i* or *ii* is used, e.g. *peiius* (710), etc.

In *nunciăm* (from *num* + *ce* + *iam*, rather than from *nunc* + *iam*), *i* is a vowel.

iii. Involving Vowels.

36. We find 1) *uo* for *uu* and *vu*, e.g. *ruont* for *ruunt; quom, seruos* for *quum* (=*cum*), *servus;* but *uu* for *uv* in *uua*=*uva* 'grape': 2) *uo* for *ve* in *uotem* (869), *uoster* for *vetem, vester;* and in *uorto* and its compounds for *verto:* 3) *ol* for *ul* in *exolatum* (597): 4) *u* for *i* before and after labial consonants, e.g. in the superlative ending *-umus*, in *lubet, existumo, manufesto*, etc: 5) *ei* for *ī*, e.g. in *alieis* (154) for *aliīs:* 6) *e* for *i* in *aleato* (48): 7) *i* for *ae* in *defīcatam* (158); *i* for *e* in *enicasso* (212).

iv. Involving Syllables.

37. (1) **'Syncopation' and conversely.** —*popli* (15) for *populi, manuplares* (312, 1048) for *manipulares;* but *discipulinae* (154) for *disciplinae: techinae* = Greek *τέχνη* (550), *minae* = *μναῖ* (*passim*).

(2) **Contraction and its neglect.** — *nil* = *nihil, sis* = *si vis* [cf. *audisti* = *audivisti*, and *dinus* (*Epidicus*, 316, *Miles*, 675) = *divinus*]; but *gratiis* (175) = classical *gratis.*

(3) The third singular *est* attaches to final vowels as *-st* (e.g. *damnatiost*, 6); also to final syllables in *-m* (e.g. *dignissumumst*, 52) and *-s* (e.g. *natust*, 89): the second singular indicative and imperative *ēs* attaches to final vowels (e.g. *tute's*, 168), and to finals in *-s*, as *'s* (e.g. *molestu's*, 955). Similar phenomena occur in English, e.g. *he's, it's, you've.*

(4) The enclitic *-ne* often appears as *-n*, and is attached to all vowels; it preserves the vowel of the enclitics *-ce* and *-te* in *hocin*(*e*), *tutin*(*e*), etc. (25); it submits *-s* to consonant assimilation and subsequent disappearance in *satin* (= *satisne*), *uin* (= *visne*, 309), *ain* (= *aisne*, 383), *aperitin* (= *aperitisne*, 445), etc.

2. Vocabulary.

38. Greek words, inflected often in Latin fashion, and often provided with Latin suffixes (hybrid formations). 1, (722) *mastigia*

(*μαστιγίας*) ; 24, *parasitos*, *obsonate* (*ὀψώνης*) ; 40, *hercus* (*ἕρκος*) ; 264, *Mēlīnum ;* 300, *minas ;* 317, *comisatum ;* 436 (697), *apage ;* 537, *danista ;* 639, *patrissat ;* 755–756, *gynaecĕum*, *balineas*, *porticum ;* 760, *architectŏnem ;* 828, *pultifagus* (-*φαγος*) ; 952, *elleborosus ;* 1122, *crāpulam* (*κραιπάλη*).

39. Frequentatives (corresponding simple verbs not always existent). — 36, *potare* : *bibo ;* 53, *bubulcitarier*, 'to tend oxen'; 54 (153), *uictitare* : *uiuo ;* 61, *mactari* (ironical), 'to be blest'; 85, *cogitaui* (cf. *agito* differentiated from *ago*) ; 88, *uolutaui : uoluo ;* 116, *mantant : maneo ;* 191, *uorsatur : uorto ;* 246, *adsentabor : adsentio (?) ;* 274, *unctitant : unguo ;* 368, *accubas : accumbere (?) ;* 372, *suscita : cieo* 'I rouse' ; 403, *responset : respondeo ;* 403, etc. *pultabit : pello ;* 581, *recursem : recurro ;* 594, *extentatum : extendo ;* 602, *datas : do ;* 609, *territas : terreo ;* 663, *exercitem : exsarcio*, 'I cobble up'; 815, *perspecta : perspicio ;* 838, *conspicari : conspicio (?) ;* 845, *ductarier : duco ;* 876, *uocitantur : uoco ;* 934, *cantantem : cano ;* 954, *habitare : habeo*, 'I dwell' ; 990, *quaeritemus : quaero ;* 1003, *requiritas : requiro ;* 1026, *aspecta : aspicio ;* 1069, *captandumst : capio.*

40. Diminutives. — **Verbs** : 429, *speculabor*, 'peep' : *specio*, 'look at'; 834, *uellicat*, 'pecks' : *uello*, 'pluck.' **Adverbs** : 394, *tantillo : tantum ;* 698, *clanculum : clam.* **Nouns** : 217, *aetatula : aetas ;* 248, *speculum*, *arculam : arca ;* 308, *mensulam : mensa ;* 325, *ocellus : oculus ;* 894, *culcitulam*, 'pillow' : *culcita ;* 923, *ioculo : iocus ;* 986, *corculum : cor ; carbunculus : carbo.* **Adjectives** : 275, *uetulae : uetus ; edentulae*, 'mumbling[1]' ; 875, *plagigeruli* (§ 40).

41. Archaic, rare, and characteristic words. — (1) **Nouns** : 3, *permities*, 'ruination' ; 48, *aleato*, 'garlic salad' : *allium*, 'garlic' ; 67, *piscatus*, 'catch of fish' : *piscor*, 'I fish' ; 217, *senecta : senectus ;* 222, *diui = di (dei) ;* 265, *sauium (suauium)*, 'kiss' ; 572, *tricas = nugas ;* 595, *frit*, 'an unformed granule from the top of an ear of wheat or other grain' ; 808, *flocci*, 'a bit of lint' ; 884, *bucaedae = bubulci*, 'ox-tenders, ox-drivers' ; 884, *restio*, 'rope-maker' (ironical, = *uerbero*) ; 1041, *nauci = flocci.*

(2) **Adjectives** : 8, 850, *dierecte*, *dierecta ;* 100, *gnaruris*, 'knowing'; 105 (902 *a*), *nequam*, 'naughty' ; 256, *pote.*

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[1] It is hardly necessary to state that renderings are suggested rather than definitions indicated throughout.

(3) **Verbs**: 22, *pergraecari*, 'play the Greek, carouse'; 97, *autumo* = *aio*; 542, *indaudiuerit* (*indu*, = *in*, + *audio*); 848, *ilicet* = *i(re)licet* (or *i, licet* [?]); 1096, *interbitat* = *intereat*; *queo*, etc. = *possum*, etc., *passim*. Negative Compounds: *neuis* (762, 1176), *neuolt* (110); cf. *nequis* (198, 837) = *non potes*.

(4) **Adverbs**: 17 (70, etc.), *actutum* = *statim*; 24, *pollucibiliter* = *sumptuose*; 101, *extemplo* = *statim*; 102, *examussim*; 136, *ilico* = *statim*; 136 (165), *oppido* = *omnino*; 152, *uolup* (*uolupe*) = *hilariter*; 290, *poste* = *post*; 411, *nequiter*, adv. to *nequam* (see adjectives); 411, *desubito*; 488, *derepente* = *statim*; 792, *simitu* = *simul*; 968, *perperam*, 'by mistake'; 976, *assiduo* = *assidue*.

The enclitic adverb **dum** is attached to *primum* (120, 400); *age* (282, 849), and other imperatives (472, 674, 679, etc.), once, with separation, *sine me dum* (1143); *qui* = *quomodo*, 'what do you mean?' (450, 733, 1079, 1107).

(5) **Pronominal Adverbs**: 141, *postilla* = *postea*; 270, *alteras*, cf. *alias*; 809, *qualubet*, 'wherever you like'; 825, *quapropter*, 'wherefore.'

(6) **Prepositions and Conjunctions**: 18, *cis*, 'this side of,' 'within'; 1054, *clam*, 'in secret from'; 101 (1064), *quom extemplo* = *cum primum*; 116, *donicum* = *donec*; 403, *quando* = *quo tempore*, *cum*.

42. Plautus was often a daring **coiner of words**. His compounds must often be renderings of Greek originals:—

19, *ferratile*, 'ironed, in irons'; 301, *opprobarier*, a counterpart of *exprobrem*; 356, *plagipatidae*, 'blow-bearers' (with the Greek patronymic suffix); 356, *ferritrībāces*, 'iron-rubbers,' Latin *ferrĭ-* + Greek τρῐβᾰκός (τρίβᾰξ); 568, *Misargyrides*, 'Hate-silverson' (probably in the original); 785, *multimodis*, 'manifold'; 875, *plagigeruli* (cf. § 40), 'stripe-wearers'; 884, *bucaedae*, 'ox-cutters' (*i.e.* drivers); 1101, *metūculosus*, 'fearsome,' apparently modelled on *perīculosus*, 'dangerous.'

43. Discernenda. — The following words and meanings should be carefully distinguished:—

sis = *si uis* from second singular subjunctive *sis*; *ei*, the interjection (§ 75) from forms of *is* and the imperative *ei* (= ī, § 30); *nē*,

'ay, yes, surely' (75, 562, and often), from the negative *ne;* imperative *cedo*, 'give' (258 and often), 'tell' (478, 572), from *cēdo*, 'I yield'; imperative *sine*, 'permit,' from prep. *sine;* forms of *edo*, 'I eat,' from forms of *sum*, 'I am'; *tali*, 'dice' (309), from forms of *talis; oculus*, 'apple of my eye' (311), from *oculus; occīdisti* (463), from *occidisti;* imperative *operi*, 'cover' (523), from forms of *opus; quis = potes* (527), from the pronoun *quis; modo*, 'just now' (906, etc.), from *modo*, 'only,' and forms of *modus.*

3. Forms.

i. Inflexion of Nouns and Adjectives.

44. Change of Declension. — 193, *algu* for *algore.* Note the double inflexion of the proper name *Philolaches:* gen. *-chetis*, *-chae* (560; 374); dat. *-cheti*, *-chi* (797; 167, 1082); acc. *-chetem*, *-chem* (317, 349, 616; 284, 964, 974); abl. *-chete*, *-che* (1011; 245). See also notes on 560 and 760.

45. Old Case Forms. — First declension: [gen. sing. in *āī*, no example in this play]. Second declension: voc. *puere* for *puer;* gen. plur. in *-um* alongside of *-orum* (120, *liberum*, cf. 121, *liberorum;* 130, *cognatum suom;* always *nummum*); *di*, *dis*, nom. and dat.-abl. plur. for *deï* and *deis; diui*, a by-form of *di.* Third declension: abl. in *-ī* to a consonant stem, e.g. *adulescenti* (84); loc. sing. *temperī* (classical abl. *tempore*); nom. plur. in *-is* for *-ēs*, e.g. *bouis* (35), *aedis* (165); gen. plur. *mensum* for *mensium* (82). Fourth declension: gen. sing. in *-i*, e.g. *quaesiti* from *quaes(i)tus* (1107). Fifth declension: *diē*, gen. (= loc.) sing. (881).

46. Adverbial Case Forms of Nouns. — Besides the universal forms *domi ruri*, *domum rus*, *foras*, 'doorwards,' *foris*, 'abroad,' 'out of doors,' occur very frequently. Prepositional phrases furnish *īlico* (from *in loco*), 'on the spot, immediately'; *extemp(u)lo*, 'from the (sacred) spot, immediately' (cf. French *sur-le-champ*); *interdius*, 'in the daytime' (see note on 444).

ii. Declension (and Signification) of Pronouns.

47. Personal. — Abl. and acc. sing. *med*, *ted;* gen. plur. *uostrorum = uostrum* (280). Emphatic compounds with enclitics are *egomet*, *mihimet*, *uosmet; tute*, interrogative, *tutin: meopte* for *meo.*

48. Demonstratives (Determinatives, etc.). — (1) **Signification**: *Hic*, 'this (here)' (including for *hic*, as well as the other demonstratives, their adverbial forms), contrasted with *ille*, 'yonder,' is used of what is locally close or temporally near by, *ille* being used of the remote; contrasted with *iste*, *hic* relates to the first person, while *iste* is employed of the second. In this usage, as the speaker changes, *hic* becomes *iste*, or *vice versa*, e.g. *hosce* (822) becomes *istis* (823), and *hasce* becomes *istas* (988); cf. 918–919, where *isti* is echoed by *huic*, and in 964–965, *istic* by *hic*. But *iste* may be used to make an abusive or deprecatory reference to a third person or class of persons (274, 480, 655, 668, 798 [?], 843, 854, 918), even persons in the audience (356). Further, the distinction between these pronouns seems now and then to break down, e.g. *huc* (835) is echoed by *illic* (836). See also notes on 913, 919, and 921. If *iste* is contemptuous, *ille* is sometimes honorific (398), and sometimes connotes 'the proverbial,' 'the typical' (see note on 362).

(2) **Forms**: *Illisce*, *hisce* (nom. plur.) are consonant-declension (= *i*-stem) forms.

The enclitic particle *-ce* (*-c*) has a much wider range than it enjoys in the classical period, e.g. nom. plur. masc. *hisce*, fem. *haec;* gen. plur. *harunc;* acc. *hosce*, *hasce;* abl. *hisce;* interrogative forms of *hic* with *-ne* are *hicine*, *hicin*, *haecine*, *hocine: istic* (= *iste*) and *illic* (= *ille*) show similar forms, e.g. dat. sing. *istic* (983), acc. *istanc*, neut. plur. and fem. sing. *istaec; is* has dat. sing. *ēi* (947) and nom. plur. *ī* (spelled *ei*, 121); *ipsus* stands beside *ipse*, *eumpse* beside *ipsum;* the interjection *ecce*, 'yonder,' is a quasi-demonstrative, with the case forms *eccum*, *eccam*, *eccos*, *eccas*, which often appear to be in apposition with the subject of a sentence (§ 63. 4).

49. Interrogative, Relative, Indefinite: (1) *quis* and *qui* are not thoroughly differentiated in Plautus (e.g. *quae* = *quis?* 199).

(2) Two sets of forms, which may be conveniently regarded as: 1) consonant-declension (= *i*-stem) forms (dat. sing. *aliquī* [?], 358), abl. sing. (all genders and both numbers) *quī;* dat.-abl. plur. *quibus;* 2) vowel-declension (*o*-stem) forms, abl. sing. *quo*, abl. plur. *quīs* [?]; 3) add the archaic forms, *quoius* (*quoiius*) and *quoi* = *cuius*, *cui.*

50. Pronominal Adverbs. — 1) **Usage**: they often stand for case forms of the pronouns, e.g. *inde* = *ab* (*ex*) *eo* (103); *usquam* = *alicunde* = *ab altero* (269); *nusquam* = *nemini* (303), etc. 2) **Forms**: *hoc*, 'hither, this way,' *isto*(*c*), 'thither,' *illo*(*c*), 'yonder,' *alio*, 'else-

whither'; *quo* (*quod*, 334), 'whither'; *aliquo*, 'somewhither'; *nequoquam*, 'nowhither' (562); *nequo*, 'lest somewhither' (596); *isti(c)*, 'there,' *illi(c)*, 'yonder'; *qui*, 'how' (*quo modo?*); *ea*, *qua*, *illa(c)*, 'this way,' etc.

iii. Inflexion of Verbs.

51. Present system varies: 129, *danunt* = *dant* (see note on *destinat*, 646); 466, *attigatis* = *attingatis*.

52. Voice. — The active (with a true passive) and the deponent interchange, e.g. *arbitro* = *arbitror* (91), cf. *estur*, *bibitur* (235), *destinatum* (974). The deponent often has reflexive sense, as *comprimor* (203); *laui* (157) is active for a reflexive deponent.

53. Conjugation. — 1) Interchange of 3d and 1st: *lavit* = *lavat* (111); 3d and 2d, *intuor*, *contui*, *olant* = *intueor*, *contueri*, *oleant* (836, 838, 278); 4th and 3d, *opperitus* (788) = *oppertus*. 2) Compound verbs frequently alter the conjugation of their simples to the 1st, sometimes changing active to deponent at the same time, e.g. *aspernari* (189): *spernere*; *infitiari*: *fateor* (see note on 1023), etc. In such pairs as *adsentabor* (246) beside *adsentio*, *accubare* (341) beside *accumbere*, the 1st conjugation form perhaps has frequentative force.

54. Indicative Tenses: 4th conjugation futures in *-ibo*, e.g. *scibo* = *sciam*: *pono* and its compounds have a perfect *posiui*: perfects in *iui* and *ii* may be contracted to ī, e.g. *it* (25), *abimus* (486), but *coīimus* (327): — *tetulit* (471), reduplicated for *tulit*: — perfects like *emunxti* for *emunxisti*; 3d plur. perf. in *-ĕrunt*, e.g. *meruĕrunt* (281), *excidĕrunt* (732); future perfects (?) in *-so*, e.g. *faxo*, *enicasso*, *liberasso*, *seruasso* (68, 212, 223, 228).

55. Subjunctive Tenses: *sum* and its compounds have as a by-form of the pres. subj. *siem*, *sies*, *siet*, —, —, *sient*; *do* and its compounds, *duim*, *duis*, *duit*, —, —, *duint*; — perfects in *-sim*, *-sis*, *-sit*, —, —, *-sint* are found corresponding to the future perfects in *-so*, e.g. *faxim*, *faxis*, *faxit*, —, —, *faxint*; note also *ausim* (923) from *audeo*; *respexis*, etc.; — *siueris* (401), = classical *sieris*, is from *sino*.

56. Imperative Forms: *face*, *dice*, *duce* and their compounds occur alongside of *fac*, *dic*, *duc*.

57. Infinitive Forms: *potesse* (1015) = *posse*; passive and deponent forms in *-ĭer* (for *-ī*) are common, e.g. *tradier* (17), *amolirier* (371), *accurarier* (399), etc. These forms are restricted, almost with-

out exception, within narrow metrical limits, viz. where *-ier* fills the place of a required iambus, to wit: the 6th foot of the senarius, 4th of the long iambic verses (178, see §§ 16; 27, 3) and the clausula of the trochaic septenarius.

58. Gerund and Gerundive: *-undi*, *-undus*, for *-endi*, *-endus*.

4. Syntax.

i. Number and Concord.

59. (1) **Pluralia tantum**: *argutiae* (2); *deliciae* (15).

(2) **Singular for Plural**: *uerum*, 'truth' (181) and other neuter singulars; *foris*, 'door' (507, etc.); conversely, note *optumi quique* (155) = classical *optimus quisque.*

(3) **Mixed Concord**: *Amor et Cupido* perpluit (163); *quisque* (sing.) expetunt (103); *magna* pars *morem* . . . induxerunt (114).

(4) **Numbers Shifted**: *omnes,* continued by sing. *superior* (42–43); *molestus si sum* reddite *argentum* . . . *responsiones* . . . eripis (590); redde *faenus*, *faenus* reddite (603); cf. *sed Philolachetis seruom eccum Tranium* qui danunt (560).

ii. Case-Constructions.

60. The Nominative. — Note the hanging nominative: 250, mulier *quae se . . . spernit, speculo ei usus est;* 1046, ostium *quod in angiportost . . . patefeci fores;* — omitted nominative: 420, *iussit*, sc. *erus*, or *ipse.*

61. The Genitive. — (1) Very common is the genitive of price or value: *nili* (156), 'of no account' (cf. 'naughty'), *minoris* (215), *flocci* (808); *quanti* (646) answered by a definite *talentis* (647); in *condemnabo argenti* (1099) there is a genitive of the penalty.

(2) A kindred genitive is found in the idioms: lucri *facere aliquantum argenti* (354), 'to gain a bit of money'; compendi *facere* (60), 'to gain, save.' These genitives are perhaps terms of book-keeping, cf. *Casina*, 517, fg., '*ponito ad compendium*,' 'charge to profit.'

(3) The predicate genitive originated, perhaps, with ellipsis of *officium* (*mos*, *ingenium*): contrast 190, matronae, *non meretricium* (see 7 below) *est*, 'tis a grand dame's part and not professional etiquette,' with *Casina* 585, *non matronarum* officiumst, *sed meretricium;*

cf. 27, *boni est* officium *serui*, "'tis a good slave's part.' Examples like magni *sunt* oneris (782), 'they are very strong,' are genitives of quality in the predicate. Akin to the *officium* example is viri doctist *opus* (412), "'tis the task of a clever man,' in which we have, perhaps, the original construction of *opus est*.

(4) The partitive genitive with neuter pronouns is common in the predicate, ranging between *quid est negoti*, 'what's the matter,' and *quid tibi uisumst mercimoni* (904), 'what do you think of the trade?'

(5) The locative (= genitive) in a time relation appears in *die crastini* (881), 'to-morrow.'

(6) Note the (Greekish) genitive of exclamation (?), *mercimoni lepidi* (912), 'a splendid trade.'

(7) Sundry adjectives are used as genitives: *meretricium* (190); *erilis*, 'master's' (349); *dapsilis* (982), 'for banqueting'; *alias* (968) = *alienas;* demonstrative and relative pronouns, in agreement, frequently stand for their own genitives, e.g. *id exemplum* (90) = *eius rei exemplum* (?).

62. The Dative. — Note the following idioms: (1) mihi *sum* (889), 'I'm for No. 1.'

(2) tibi *fore*, *futurum* (70, 202, cf. 231), 'will befall you'; mihi *fiet* (776), 'will befall me.' The ablative also is used with these verbs, 346, 1166, etc.

(3) Adnominal dative: *hara* sui (40), 'sty for the pig'; ei rei *argumenta* (92), 'proofs for this point'; *argumenta* aedificiis (118), 'parable of the house'; *sodalem* gnato (1154), 'companion to your son.'

(4) *inuolem* illi *in oculos* (203, cf. 219), 'tear her eyes out *for her*'; aliqui (dat. § 49. 2) *corpus transfigi solet* (358), 'one gets his body run through *for him*'; *amburet* ei *misero corculum* (986), 'will burn his poor little heart *for him*': all these examples, of persons; the following, of a ship personified, nostrae naui *quae frangat ratem* (740), 'to break our boat's timbers *for it*.'

(5) For *usui*, dative of purpose, we have *in usum* (120).

63. The Accusative. — (1) With verbal nouns and adjectives: *quid me* curatiost (34), 'why meddle with me?' — gnaruris *esse hanc rem* (100), 'to become acquainted with this.'

(2) With sundry verbs, varying from later usage: *fungi* (48), *parcunt* (104), *inseruire* (190, 216); with *sum opperitus* (788), *praestolor*

(1066), cf. the construction of *mane* (1089), which survived with later poets and their prose imitators.

(3) Two accusatives : *nil erit* quod *deorum* ullum *accusites* (712), 'you'll have naught to lay on any god'; hominem aedis *posce* (1091), 'demand the house of the fellow.' In Plautus *uolo* also takes two accusatives, e.g. *Curculio*, 343, quid eum *uis?*

(4) Accusative of exclamation: *mulierem lepidam* (206), *eccum Tranium* (560); note the frequent combination of *eccum*, etc. (see § 48.2), with nominatives: pater eccum *aduenit* (611, cf. 795); *conveniunt* manuplares eccos (312).

(5) A kindred idiom in *ultro te* (607), 'away with you.'

(6) The cognate accusative of the type *neque* quicquam *suscenseo* (1163), 'and I'm not a bit angry,' is common; cf. nullam rem *sapis* (1094), 'you haven't a bit of sense.' *Quod* with verbs of sending (747, 786) and going: *scio quod properes* (878), 'I know what errand (= why) you run,' is an idiom that we may derive from the cognate accusative (but see note on 69): *nisi* quid *magis es occupatus* (1008) shows the cognate with a passive verb.

(7) *Clam*, 'without the knowledge of,' takes the accusative (1054).

(8) The *accusative* (of the pronouns) is frequently omitted with transitive verbs (59, 920–922).

64. The Ablative.—(1) In temporal relations: note *in uita = per uitam* (225); *istac aetate*, 'at your time of life' (1148). As *triennio post = post triennium* so the ablative adverbs *postea*, *postilla*, and the like have the force of *post eam* (sc. *tempestatem*).

(2) Manner is expressed by *curriculo* (362), 'in a trot'; *ioculo* (923), 'in jest'; *ordine* (552), 'in order'; by phrases like *miseris modis* (54) = *misere; indignis modis* (1033) = *indigne; pessumis exemplis* (192) is a little more than *pessume;* cf. 1040, *quot . . . exemplis = quibus modis, ut!* In 658, *minus bono cum iure* means, in the predicate, about the same thing as *iniustius* (adj.).

(3) In the phrase faenore *argentum datas* (602), *faenore* is an ablative of price, while in faenori *argentum sumpsisse* (1140) the same notion is expressed by the locative (= dative); *nummo* (115) and *nilo* (200) express *indefinite* price.

(4) In Plautus comparison of equality, as well as of inequality, may take the 'ablative of comparison,' e.g. quo *nemo* adaeque . . . *parcus* (30), 'and no one was so frugal as he' (further examples in Lewis and Short's lexicon s.vv. *adaeque*, *aeque*, I. β). This usage shows

us how *quam*, 'as,' which was originally employed with *tam* to express comparison of equality, passed subsequently to the sense of 'than' in comparison of inequality.

(5) The Ablative absolute enjoys only a narrow range in Plautus: typical are *me uiuo*, *me apsente* (230, 1016).

65. Local Relations. — 1) Perfectly normal are *domi*, *domum*, *domo; ruri*, 'on the farm'; *rus*, 'to the farm'; *rure*, 'from the farm.' Plautus also has the locative phrase *proxumae uiciniae*, 'in the neighborhood' (cf. 1062, *proxuma uicinia*, 'from hard by'). 2) For town names the rule is that all plural town names as well as *Carthago*, *Capua*, *Tarentum*, omit the preposition in all local relations; the locative only is used of all singular nouns of 1st, 2d, 3d declensions (except *in Alide*, *Captivi*, 926, etc.): for place to and from which, with all place names not mentioned already, prepositions are used promiscuously: 66, *in Piraeum*, but 440, *Aegypto;* 499, *Acheruntem.* 3) Certain adverbs express a variety of local relations: *peregre*, 'abroad,' is used with verbs of departing (25), arriving (374), [and abiding]; *intus* with verbs of [entering], tarrying (394, 402), and leaving (401).

iii. The Moods.

THE INDICATIVE.

66. (1) In deliberative questions, e.g. *quid ego* **ago** *nam* (368); see note on 774 for further examples.

(2) Often in what later usage[1] treats as indirect questions; range of usage indicated by the following examples: *quis id* **fecit**. *cedo* (478); *uide num* **moratur** (614); *uide ut* **fastidit** (886); *specta* **quam dormiunt** (829); *aspice* **ut accubat** (855); *scire expeto quod illuc* **argentumst** (626). The Subjunctive is, however, by no means excluded for certain types, e.g. *uides quae sim*, 199 (cf. 837, 969).

(3) Indicative with potential implication: *vix confirmor* (see note on 203); cf. *aedificantur* (117), 'has to be built.' The independent subjunctive also calls for a potential translation occasionally: *nescias* (278), 'one doesn't know, can't tell'; cf. *ut uideas* (243), 'I'd have you see,' whence, 'you can see.'

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[1] There are traces of the Plautine usage in later authors, e.g. *uiden ut stant cristae* (*Aeneid*, vi. 779, cf. also *ib.* 771, and 615, with Ladewig's note, citing *de Amicitia*, 96).

(4) *quom* (*cum*), in all its senses, takes the indicative almost without exception, — the subjunctive perhaps only by attraction — cf. 858, *quom culpa* carent *tamen malum metuont*, 'though free from fault, yet are they fearful of ill.' So *dum*, though expressing design, takes the indicative (683, 687).

THE SUBJUNCTIVE.

67. Independent Clauses. — (1) Positive and negative commands: *habeas* (47), *taceas* (388); present subjunctive with negative: *nē . . . attigatis* (468), *quid metuas* (745), *censeas* (1005), *postules* (1023); perfect subjunctive: *ne occupassis* (1097), *nil me curassis* (526).

(2) Ideal 2d person: see examples in § 66. 2; cf., in a dependent clause, *quicquid imponas* (782), 'whatever one loads them with.'

The locution, *una opera . . . postules* (258), 'you might as well try,' has developed from the fuller ideal conditional type represented by *Casina*, 309, una opera (me) *in furnum calidum* condito (= *condas*), qua opera impetres, 'as well put me into a red-hot furnace as try to obtain.'

(3) Plautus uses the subjunctive with great freedom to *echo* previous statements, questions, commands, and wishes, whether expressed or implied. The echoed phrase is almost always in interrogative form and in the tone of indignant protest. We find the bare subjunctive, or the sentence contains an interrogative *-ne* or *ut* (see note on 718), or both combined. Examples are: —

a) 1016, *quod filius negoti* gessit : : *ut ille* gesserit *negoti?; Asinaria*, 690, uehes *pol hodie me, siquidem hoc argentum ferre speres* : : *ten ego* ueham? : : *tun hoc* feras *argentum?; Curculio*, 615, *uirgo haec* liberast : : *mean ancilla* libera ut sit?; *Menaechmi*, 681, *tibi* dedi *equidem illam* : : *mihi tu* ut dederis *pallam?*

b) 301, *cur* exprobras? : : *egone id* exprobrem?; *Bacchides*, 627 *a*, *non* taces? : : taceam?; cf. *Miles*, 317, *quid* negotist : : *quid* negoti sit *rogas?* : : *cur* non rogem? and *Mostellaria*, 906, *ecquid* placent? : : *ecquid* placeant, *me rogas?*, where the verb of asking is loosely appended to the echo.

c) 579, abi : : abeam?; 374, ualeat *pater*, 'my adieux to your father,' where *valeat* echoes the common formula uale (*pater*).

d) 183, *ita Ph. te* amet! . . . : : *ita ego istam* amarem!

The reason for the subjunctive in such cases does not lie in the protest or rejection, for the indicative is also used to indicate protest, e.g. 940: *ad te quod nil* attinet? :: *nil ad me* attinet?; *Aulularia*, 759, *quod* surripuisti *meum* . . . :: surripio *ego tuom?; Curculio*, 568, *uapulare ego te uehementer iubeo* . . . :: *mihin malum* minitare? :: *non* minitabor *sed dabo* :: *leno* minitatur *mihi?; Menaechmi*, 645, *palla* mihist *domo* surrupta :: *palla* surruptast mihi?

This subjunctive seems rather to be due to a notion of indirect discourse, partial obliquity, as cases like the following, preceded by a verb of saying, hint, e.g. *Asinaria*, 812–815: —

> ain *tu?—apud amicam munus adulescentuli*
> fungare, *uxori* excuses *te et* dicas *senem?*
> praeripias *scortum amanti atque argentum* obicias
> *lenae?* suppiles *clam domi uxorem tuam?*

and cf. below, 183: —

> *quid* ais *sclesta? quo modo adiurasti? ita ego istam* amarem.

The negative of this type of question is *non* (cf. 209, below, and *Miles*, 317, cited above under *b*), which really belongs to the suppressed verb of saying (forbidding): thus, *cur non curem = dissuades, uetas me curare?*

(4) In an example like 1074, *ille ueniat uelim*, *uelim*, 'I *would* wish,' has been changed from *uolo*; 'I wish,' by the attraction from sense to form. The original type remains, e.g. in *leno argentum* uolo *accipiat* (*Pseudolus*, 1122). This use of *uelim* for *uolo* was extended to other types of sentence (218), and gave rise to the "potential" uses of the verbs of wishing.

68. Semi-independent Clauses. — Though a phrase like *ille ueniat uelim* probably originated in the coördinate stage of Latin construction, 'may he come: (so) I wish'; yet used as it was side by side with the fuller type of *uelim ut petas* (632), 'I wish that you would ask,' we are not sure but that the Romans felt an ellipsis like our own in 'I wish (that) you would come.' Further examples are *sine adueniat*, 'let him come' (11), and *faxo adferat*, 'I'll have him bring' (68); *uisne . . . amplectare*, 'will you . . . embrace?' (322).

69. Dependent Clauses. — (1) The type represented by 396 (see note), *potin ut animo sis quieto* is generally explained as elliptical (= *potestne fieri ut*, etc.), but here, too, semi independence might be assumed: 'be quiet, can't you?'

(2) Examples of the *explanatory ut- clause*, in place of an infinitive clause, occur as follows: hocine *boni esse* officium *serui existumas* ut ... corrumpat? (28); *quid olant nescias, nisi* id *unum*, ut *male olere* intellegas (278); *antiquom optines* hoc tuom *tardus* ut sis (789); *aliud quiduis impetrari a me facilius perferam quam* (id) ut *non*, etc. (1170).

(3) In Plautus the *present subjunctive* in conditional periods often seems to take the place of the *imperfect*, e.g. 895, si *sobrius* sis, *male non* dicas; *cf.* Virgil, *Aeneid*, vi. 292, *et ni* admoneat ... irruat; also i. 58; ii. 599; xi. 912; xii. 733.

THE IMPERATIVE.

70. (1) **Examples of Negative Present Imperative.**—*Ne clama*, 576; *ne roga*, 643; *tu ne molestu's* (= *molestus es*), 955; *ne nugare*, 1105.

The effect of a negative imperative is given by periphrases like *quiesce petere* (1173).

(2) The forms of the imperative in *-to*, plural *-tote*, are not uncommon, and are sometimes indistinguishable in usage from the shorter forms.

(3) For the periphrastic turn in *aedis . . . fac occlusae sient*, see § 71, 3.

iv. The Tenses.

71. Note the following examples of Plautus's use of the tenses,—not all of which differ, save in frequency of occurrence, from the classical usage.

(1) **Present for future** (often a future of resolution, = 'I will'), and future perfect: *non do*, 261; *non* (*nemo*) *dat*, 595, 601; *dat*, 1089; *datur*, 605, 614; *qui nisi nunc redit* (= *brevi redierit*, *redibit*), 80; *manufesta res est* (= *erit*) . . . *nisi quid occurro* (= *occurrero prius*), 539: on the other hand, *amabo*, 'I beg, prithee,' *faxo*, 'I warrant you,' frequent in parenthetical usage, are rendered by the present.

(2) **Emotional perfects**, all synonymous with *fui*, *uixi*, 'I have lived, and live no longer': *perii*, 387, 993; *perii interii*, 1031; *disperii*, 1030; *occidi*(*t*), 350, 369; *absumpti sumus*, 365; in the subjunctive, *perierint*, 148; in the infinitive, *me perisse . . . cupit*, 349.

(3) The true force of the perfect may sometimes be brought out by idiomatic English circumlocutions, e.g. 295, *mihi conlubitumst*, 'I have

taken a fancy'; 314, *tibi imperatumst*, 'you've *got* your orders'; 316, *me taesumst*, 'I've got tired'; 349, *me perisse . . . cupit*, 'wants me to get killed'; 398, *ita . . . faxit*, 'so may he bring to pass, to completion'; 400, *aedes iam fac occlusae sient*, 'hurry (*iam*), and *get* the house shut.'

(4) **Perfect for future perfect**: *prius quam . . . coiimus*, 327; *si inducti sunt*, 827; in the infinitive, *latius demumst* (= *demum erit*) *operae pretium* **iuisse** (= *si iueris*, 842).

(5) **The future and subjunctive** in Plautus were not completely differentiated. Thus we have the future in wishes, *ita me di* **amabunt** (520); the future is also used in commands, e.g. 515, *non me* **appellabis**. Conversely, *accipiat* (920) is a subjunctive in a promise = 'he shall.'

(6) **The pluperfect and future perfect** often seem to stand for the imperfect and future, but idiomatic renderings like those suggested at (3), above, will sometimes bring out their true force; and sometimes by supplying a phrase like 'formerly', 'in the meantime,' we discover that there is a notion of priority: e.g. 547, *emeram*, 'had (formerly) bought'; 1039, *narrauero* '(meantime), I'll get my story over.'

(7) **In the compound passive tenses** the difference between *sum* and *fui*, *eram* and *fueram*, is often latent: e.g. *oblitus fueram* (487), *uisum fuit* (694), *empti fuerant* (821), *uectus fui* (994; cf. *circumuectus sum*, 996). In the subjunctive, *foret* is sometimes used for *esset*, e.g. *occisus foret* (494), *emptae forent* (800).

(8) **The tenses in temporal clauses** often vary from later usage: *postquam . . . sum* (925), *postquam . . . erant* (640); cf. *quom aduenis* (1128); also 327, cited above at 4.

v. The Infinitive.

72. (1) **Subject omitted**: with *iubeo* and *ueto* (869), as in prose, the natural subject (servants, etc.) is freely omitted; and perhaps with *uolo*, 313. Pronoun subjects (*me*, *te*, *se*, *eum*, etc., and their plurals) may be omitted[1] with all manner of verbs: of saying and thinking, 423, 821, 1139; of promising, 1086 (contrast 1084); with *oportet*, 204, 1148; *iubeo*, 426, 618. Conversely, we frequently have a *pleonastic pronominal* subject of the infinitive after *verbs of wishing*, e.g. 61, 218, 625, 856, etc.

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[1] Cf. *Aeneid* vi. 456, *nuntius -- uenerat* (sc. *te*) *extinctam*, etc.

(2) **The present for future** is common in this mood, often with omitted subject[1]: *quod te . . . scis . . . actutum* tradier (17), *egon dicam* (me) dare (633), *pollicitust* dare (1086, cf. *p. dare se* 1084).

(3) In Plautus the infinitive, like the supine, supplies a complement to verbs of motion: *pergam pultare* (936), *p. percontarier* (963).

vi. Interrogative Sentences.

73. Interrogative Sentences. — (1) **nonne-questions** asked, 1) by a simple *-ne:* estne *hic meus sodalis ?* 'is not this my chum ?' (310 — cf. 620, 622, 660, etc.); 2) by *etiam*, etiam *uigilas ?* 'won't you wake up ?' (383); etiam *fatetur ?* 'doesn't he admit ?' (553, cf. 885); 3) by *etiamne*, etiamne censes ? 'don't you think ?' (272, cf. 938); 4) by *non*, non *in loco emit perbono* (673), non *taces ?* 'won't you shut up ?' (734, cf. 811); 5) by *an . . . non*, an *ruri* non *sunt boues ?* 'you've got cattle, haven't you, on the farm ?' (35); 6) also without interrogative word, uidetur (622) = *nonne uidetur*.

(2) The following are examples of **an-questions**: *quod ego eam*, an *scis?* 'my destination, you don't know it, do you ?' (334); an *gnatus meus?* 'not my son, was it ?' (489); an *metuis?* 'you're not afraid, are you?' (596); an *iam uendidit aedis?* 'he hasn't sold the house already, has he ?' (943). Similar are *eho an*-questions (455, 1084). In 58, *qui scis* an means 'how do you know whether . . . not ?'

(3) **Indeterminate** (=**-ne**) **questions** are asked by *ecquid* (319, 906), *numquid* (750), and *ut* (718).

5. Stylistic.

74. Coördination. — The language of Plautus is colloquial, and popular speech strings its sentences loosely together.

The *demonstrative* will take the place of the *relative*, and often clauses, as well as words, are left without any connective. Thus the grammatical relation of clauses fails to correspond with their logical relation, and it is not always easy precisely to infer the logical relation.

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[1] Even Caesar (*B. G.* ii. 32) may be cited for *quae imperarentur facere dixerunt.*

(1) **Conditional**: The 1st verse of the following equals a protasis (93-4):—

atque hoc haud *uidetur* ueri simile uobis:
at ego id *faciam* ita esse ut credatis.

(2) **Consecutive**: 146, *ita haec tigna deputent: non uideor* (= *ut non uidear*). For such clauses our word 'till' is often a convenient translation (cf. 111). Note the following clauses, in apposition with pronouns, where explanatory *ut* might stand: 108, *illud saepe fit: tempestas uenit;* 115, *morem hunc induxerunt: usque mantant.*

(3) **Causal**: 39, *di omnes perdant:* (nam) *oboluisti;* 243-4, *probus homo sum:* (quoniam) *patronum liberaui.* Such clauses are often introduced by *ita* (cf. 56, 352).

(4) **Oratio Recta** for **Oratio Obliqua**: 280, *uerum illuc est* (=*esse*): *intellegit.* Here belongs the common usage of parenthetic verbs like *credo.* Conversely, Plautus, like later authors, attracts *parenthetic* (or principal) *verbs of saying and thinking* into the dependent clause, such verbs sometimes seeming entirely otiose, e.g. 158, *nec quom me melius* rear *esse deficatam* = ut reor, *sum* (*sim*) *deficata;* 278, *quid olant nescias, nisi id unum, ut male olere* intellegas=*n. i. unum* intellegas (-gis), *ut male oleant* (= *eas male olere*). Almost otiose are the verbs in 89, *disputaui hominem quoius rei similem esse* arbitrarer = *q. r. similis esset*, omitting *arbitrarer;* and in 1042, *atque equidem, quid id esse* dicam *uerbum nauci, nescio* = *q. id sit*, omitting *dicam.*

75. **Asyndeton**: (decet) *me uictitare pulcre, te miseris modis* (54); *uenit imber, lavit* (111); *expoliunt, docent litteras, iura, leges* (126); *nunc simul res, fides, fama, uirtus, decus deseruerunt* (144); *qui . . . cupiat, . . . qui . . . possit* (354-355); cf. 378-379, 595, 793, 1074, etc. Verbs in asyndeton (111, 126, etc.) may often be rendered by participles.

76. (1) **Inconcinnity**: 54, pulcre . . . miseris modis (*misere*); 190, matronae (gen.), *non* meretricium (adj.) *est* (see § 61, 3, and 7); 206 (cf. 318), lepidam *et* pudico ingenio (=*pudicam*); 815, *quin tu* is *intro atque* perspecta (=*perspectas*, see notes on, 147, 172); 831, ut (=*quanto*) quicquid *magis contemplor* tanto magis *placet;* 959, *haud intermissum* esse *et* bibi (= *bibere*), *scorta* duci (=*ducere*), *pergraecari, fidicinas* . . . ducere; 969, *scio qua me ire* oportet (= *oporteat?*) *et quo* uenerim; 1065, *isti astate ut continuo* exiliatis; *et manicas* conectite (*conectatis*).

(2) **Variation of forms**: *nequis* (837): *non quis* (840); *conspicari* (838): *conspicio* (839); cf. also § 3 *a*.

77. Prolepsis and the like: 89, *diu disputaui*, hominem *quoius rei . . . simitem esse arbitrarer;* 389, *ita* patrem *faciam tuom non modo ne intro eat;* 558, *sed* eum *uideto ut capias;* 811, *non tu uides* hunc *uoltu ut tristi est senex?;* cf. 917, *qui subegi faenore* argentum *ab danista ut sumeret*, and 465, *metuo* te *atque* istos *expiare ut possies:* cf. *Winter's Tale*, I. ii. 180, cited in note on 1070.

78. Postponement: 87, *ego* atque; 635, *promitte* age *inquam;* 129–130, *ad legionem . . . adminiclum eis danunt* tum iam *aliquem*, etc.

79. Pleonasm and Repetition:

(1) Of particles: *igitur tum* (132, 689); *tum . . . igitur* (261); *ergo . . . igitur* (848); *igitur demum* (380); *adeo etiam* (629); *hic iam* (107); *tum iam* (130); *nisi si* (769); *prae quam quibus modis* (1146); 905–906, *nunquam . . . unquam* (cf. *homo nemo*, which Goetz and Schoell read at 901, and *nil quicquam*, 750); 1037, *-cum . . . una simul*; 402, *intus . . . in aedibus*.

(2) Of pronouns: 61, *te . . . mactari cupis*, cf. § 72; 201–202, *qui pol me . . . reliquit deseruitque me;* 163–164, *mihi Amor et Cupido in pectus perpluit meum;* 96, *uosmet ipsi;* 256, *quid peius quicquam;* 750, *nil quicquam.*

(3) Cognate accusative (noun and verb): 459, *facinus fecisti* (cf. 777); cf. 184, *infecta dona facio;* 82, *relictae reliquiae.*

(4) Cognate adverb (adverbial phrase) with verb: 73, *cupide petas* (cf. 279, 952, 985); 362, *curro curriculo* (cf. 930); 1158, *ludo ludere.*

(5) Cognate adverb with adjective: 168, *moribus lepidis . . . lepida;* 187, *stultam stulte facere;* 911, *longe longissumast;* 495, *inepte stultus.*

(6) Cognate infinitive with verb or adjective: 270, *uideor uidisse* (= 820); 742, *uelim . . . uelle* (cf. *te scire scit*, 1156); 411, *facilest facere* (*factu*, 791).

(7) Reciprocal pairs: 204, 205, *solam . . . soli;* 1075, *praesens . . . praesenti.*

(8) Miscellaneous: 161, *Venus uenusta;* 163, *Amor et Cupido;* 186, *perdoctam et bene doctam;* 279, *docta doctius;* 713, *iure optumo, merito;* 147, *totae perpetuae;* 351, *Salus . . . saluti;* 948, *quoi homini;* 960, *scorta duci . . . fidicinas ducere;* 1076, *rure rustici;* 751, *tam liquidust quam liquida esse tempestas solet.*

80. Periphrasis with *res: mala res = malum* (61, 700); *eam rem = id* (88), *ei rei = ei* (92), *hanc rem = hoc* (99, 1173); *quoius rei = cuius* (89); *rem nouam = nouom* (466), *res nouas = noua* (1003); *certa res est = certum est* (706); *nullam rem = nihil* (1094); *metuculosa res = metuculosum* (1101).

81. Larger repetitions: see the number of repetitions of the same idea in 85–88, 94–98, and in 89 *b*. The same idea is repeated at intervals, e.g. 192–193, repeated at 212 and 222.

82. Alliteration: see examples in 23–24, 61, 63 (963), 312, 347, 352, 359, 395, 509, 992, 1171.

83. Metrical group repeated with shift of ictus: see 8, 181, 595, 615, 654.

84. Audience directly addressed: examples in 96, 280, 306–307 (708), 356.

85. Cant.

(1) Soldiers' talk: 312, *conueniunt manuplares eccos, praedam participes petunt;* cf. 570, 1047–1048.

(2) Sailors' talk: 737, *uentus nauem nostram deseruit;* cf. 740, 918.

(3) Political talk: 1049, *capio consilium ut senatum congerronum conuocem,* cf. 688.

86. Proverbs: 380, *miserumst opus igitur demum fodere puteum, ubi sitis fauces tenet;* 791, *simul flare sorbereque haud factu facilest;* 799, *sibi quisque ruri metit;* 801, *lucri quicquid est, id domum trahere oportet;* 852, *tam placidast quam feta quaeuis.* For other proverbs, proverbial expressions and *sententiae* cf. 73, 159, 197, 227–228, 259, 290–291, 408–409, 677.

87. (1) **Puns and Quips.** — 12 (= 14), *absentem comes;* cf. 889, *mihi sum, lubet esse;* 51, *inuidere ... uidere;* 636, *saluomst : : soluite, si saluomst;* 654, *abeo, sat habeo;* 716, *dolo ... dolorem;* 769–770, *umbra ... Umbra;* 1116, *exempla* ('warning') *faciam ... exemplum* ('pattern') *expetis;* cf. 1119, *aliud rogo ... aliud respondeo.*

(2) Note the quips formed by the sly substitution of an unexpected word: 1006, *nisi qui prius uocauerit*—me (for *te*); 1073, *uerba illi non magis dare hodie quisquam quam*—lapidi (for *homini doctissimo*) *potest.*

88. Familiar address.

(1) Abusive epithets: 1, *mastigia;* 3, *permities;* 13, *frutex;* 15, *scurra, deliciae popli;* 40, *inluuies, rusticum hercus, hara sui;* 41,

caulae caprum; 55, *carnuficium cribrum;* 69, *furcifer;* 569, *belua;* 878, *mula;* 1132, *uerbero.*

(2) Pet names: 325, *ocellus* (cf. *oculus*, 311), *mel.*

89. Interjections. — *ecce*, 'lo!' (cf. *eccere*, 382); 10, etc. *em*, 'there'; 38, *fu*, 'foh'; 256 (457, 643), *uah*, 'bah'; 260, *eugae* (*euge*, 311), 'hurrah'; 265, *ei*, 'alas!'; 339, *eu*, 'bravo'; 363 (etc.), *attat*, 'look you!'; 467 (etc.), *heus*, 'ho! what, ho!'; 489, *st*, 'hist'; 722, *heia*, 'hey there'; 728, *ehem*, 'soho'; 784 (1000), *hem*, 'ehem'; 843, *eho*, 'ho'; 981, *heu*, 'alas!' Almost an interjection is *age* (*agite*), preparing for another imperative (e.g. 347, 635, — 63).

90. Oaths and Ejaculations. — *pol*, 'gad,' *edepol*, 'egad'; *ecastor*, 'dear me, *mon dieu*' (188, 240); *hercle* '(by) George,' *mehercle*, 'by St. George' (720); 39, *Iuppiter dique omnes perdant;* 77, *pro di immortales, obsecro uostram fidem;* 191, *pro Iuppiter;* 192, *di pessumis exemplis interficiant;* 206, *pro di immortales;* 222, *diui me faciant quod uelint;* 398, *ita ille faxit Iuppiter;* 464, *di te deaeque omnes faxint;* 520, *ita me di amabunt;* 717, *di te ament plurumum;* 529 (Herculem inuoco) *ut det* (*tibi*) *magnum malum;* 655, *malum quod . . . di . . . duint;* 684, *di te . . . perdant;* 973, *μὰ τὸν Ἀπόλλω.*

91. Yes and No.

(1) Affirmatives: 920, *ita enim uero*, 'why yes, of course'; 972, *ita*, 'yes'; 974, *ualide*, 'by all means'; 1000, *etiam*, 'yes'; 1009, 1144, *maxume*, 'with all my heart.'

(2) Negatives: 693, *minume*, 'by no means'; 514, 941, *nihil* (*nil*), 'naught, not'; 1094, *nullam rem = nihil; minume* (272) and *nil* (526), are emphatic for *ne* in imperatival constructions.

T. MACCI PLAVTI

MOSTELLARIA

GRAECA PHASMA (PHILEMONIS?)

ARGUMENTVM.

Manŭ mísit emptos suós amores Phílolaches
omnémque absente rém suo absumít patre.
Senem út reuenit lúdificatur Tránio:
terrífica monstra dícit fieri in aédibus,
et índe protinam émigratum. Intéruenit
lucrípeta faenus faénerator póstulans,
ludósque rursum fít senex: nam mútuom
accéptum dicit, pígnus emptis aédibus.
Requírit quae sint: aít uicini próxumi.
Inspéctat illas: póst se derisúm dolet,
ab suí sodale gnáti exoratúr tamen.

PERSONAE.

Trānio servos.
Grūmio servos.
Philolachēs advlescens.
Philēmativm meretrix.
Scapha ancilla.
Callidamatēs advlescens.
Delphivm meretrix.
Sphaerio pver.
Theopropidēs senex.
Misargyridēs danista.
Simo senex.
Phāniscvs advorsitor.
Pinăcivm (?) advorsitor.
Lorarii.

T. MACCI PLAVTI MOSTELLARIA.

ACT I.

Scene 1.

Grumio, Tranio, *Servi II.*

[*Enter Grumio from the right, advancing to the door of Theopropides' house.*]

Gr. Exi é culina sís foras, mastígia,
qui mihi ínter patinas éxhibes argútias.
Egrédere, erilis pérmities, ex aédibus.
Ego pól te ruri, sí uiuam, ulciscár probe.
Exi ínquam nido, Tránio, nam quíd lates?
Tr. [*Tranio comes out of the house.*]
Quid tíbi malŭm hic ánte aedis clamátiost?
An rúri censes te ésse? Abscede ab aédibus.
Abĭ rús: abi dierécte. Abscede ab iánua.
Em [*giving a blow*]: hocíne uolebas?
Gr. Périi. Qur me uérberas?
Tr. Quia uíuis.
Gr. Patiar. Síne modo adueniát senex:
sine módo uenire sáluom, quem absentém comes.
Tr. Nec uéri simile lóquere nec uerúm, frutex:
comésso quemquam ut quísquam absentem póssiet?

Gr. Tu urbánus uero scúrra, deliciaé popli,
rus míhi tu obiectas? Sáne hoc, credo, Tránio,
quod te ín pistrinum scís actutum trádier.
Cis hércle paucas témpestates, Tránio,
augébis ruri númerum, genus̆ ferrátile.
Nunc dúm tibi lubĕt licétque, pota, pérde rem,
corrúmpe erĭ filium ádulescentĕm óptumum:
diés noctesque bíbite, pergraecáminei:
amícas emite, líberate: páscite
parasítos: obsonáte pollucíbiliter.
Haecíne mandauit tíbi, quom peregre hinc ít, senex?
Hocíne modo hic rem cúratam offendét suam?
Hocíne boni esse offícium serui exístumas,
ut erí sui corrúmpat et rem et fílium?
Nam ego illúm corruptum dúco, quom his factís studet.
Quo némo adaeque iúuĕntute ex omni Áttica
antehác est habitus párcus nec magis̆ cóntinens,
is núnc in aliam pártem palmam póssidet.
Virtúte id factum tua ét magisterió tuo.
Tr. Quid tíbi malum me aut quíd ego agam curátiost?
An rúri, quaeso, nón sunt quos curés bouis?
Lubét potare, amáre, scorta dúcere:
mei térgi facio haec, nón tui fidúcia.
Gr. Quam cónfidenter lóquitur: fu!
Tr. At te Iúppiter
dique ómnes perdant álii: oboluisti álium,
germána inluuies, rústicum hercus, hára sui,
caulaé caprum commíxta.
Gr. Quid uis fíeri?
Non ómnes possunt ólĕre unguenta exótica,
si tŭ oles; neque supérior quam erus accúmbere,
neque tám facetis, quám tu uiuis, uíctibus. (44) 45
Tu tíbi istos habeas túrtures piscís aueis: (46) 47

sine me áleato fúngi fortunás meas.
Tu fórtunatus, égo miser: patiúnda sunt.
Meúm bonum me, té tuom maneát malum.
Tr. Quasi ínuidere mihi hóc uidere, Grúmio,
quia míhi benest et tíbi malest. Digníssumumst.
Decét me amare et té bubulcitárier,
me uíctitare púlcre, te miserís modis.
Gr. O cárnuficium críbrum, quod credó fore:
ita té forabunt pátibulatum pér uias
stimulís, si eueniet húc ut reueniát senex.
Tr. Qui scís, an tibi istuc éueniat priuš quám mihi?
Gr. Quia númquam merui: tú meruisti et núnc meres.
Tr. Orátionis óperam compendí face,
nisi té mala re mágna mactarí cupis.
Gr. Eruóm daturin éstis, bubus quód feram?
Dator és inhonestis; ágite, porro pérgite,
quoniam óccepistis: bíbite, pergraecámini,
este, écfercite uós, saginam caédite.
Tr. Tace átque abĭ rus: ego íre in Piraeúm uolo
in uésperum paráre piscatúm mihi.
Eruóm tibi aliquis crás faxo ad uillam ádferat.
Quid ĕst quód tu me nunc óptuere, fúrcifer?
Gr. Pol tíbi istuc credo nómen actutúm fore.
Tr. Dum intérea sic sit, ístuc 'actutúm' sino.
Gr. Ita ést: sed unum hoc scíto: nimio célerius
uenĭre íd quod molĕste est quám illud quod cupidé petas.
Tr. [*Tranio prepares to leave the stage, to the left.*]
Moléstus ne sis núnciăm, i rus, te ámoue.
Ne tu hércle praeterhác mihi non faciés moram.
Gr. Satin ábiit neque quod díxi flocci exístumat?
Pro di ínmortales, óbsecro uostrám fidem,
facite húc ut redeat nóster quam primúm senex,
triénnium qui iam hínc abest, priušquam ómnia

periére, et aedis ét ager. Qui nisi núnc redit, —
paucórum mensum súnt relictae réliquiae.
Nunc rús abibo: nam éccum erilem fílium
uideó, corruptum ex ádulescentī óptumo.

Scene 2.

Philolaches, *Adulescens.*

[*Enters from the right.*]

Pl. Recórdatus̆ múltum et diú cogitáui
argúmentaque ín pectus̆ múlta institui;
ego átque in meó corde — síst quod mihí cor —
eám rem uolútaui et diu disputáui,
hominém quoius rei, quandó natust,
similem ésse arbitrárer simulácrumque habére:
id répperi iam exémplum.
Nouárum aedium ésse arbitró similem ego hóminem,
quando híc natus ést: ei rei argúmenta dícam.
Atque hóc haud uidétur uerí simile uóbis:
at ego íd faciam ita ĕsse ut crédatis.
Profécto esse ita út praedicó uera uíncam.
Atque hóc uosmet ípsi, sció, proinde utí nunc
ego ésse autumó, quando dícta audiétis
mea, haud áliter id dicétis.
Auscúltate, argúmenta dúm dico ad hánc rem:
simúl gnarurís uos uolo ésse hanc rem mécum.
Aedés quom extempló sunt parátae, expolítae,
factaé probe examússim,
laudánt fabrum atque aedés probant: sibi quísque inde exemplum éxpetunt:
sibi quísque similes suo ésse sumptu nón operam parcúnt suam.

Átque ubi illo ínmigrat néquam homo, indíligens,
cúm pigra fámilia, inmúndus, instrénuos,
hic iam aédibus uitium ádditur bonaé quom curantúr male.
Átque illud saépe fit: témpestas uenít,
cónfringit tégulas ímbricesque: ibí
dóminus indíligens réddere aliás neuolt.
Vénit imber, lauít párietes: pérpluont:
tígna putrefacít; ít per operám fabri:
néquior fáctus iamst úsus aediúm.
Átque haud est fabrí cúlpa, sed mágna pars
mórem hunc induxérunt: siquid númmo sarcirí potest,
úsque mantánt neque id fáciunt, donicúm
párietes ruŏnt — aédificantur aédes totae dénuo.
Haec árgumenta ego aédificiis díxi: nunc etiám uolo
id dícere, ut hominis aédium esse símilis arbitrémini.
Primúmdum paréntes fabrí liberúm sunt:
ei fúndamentúm substruónt liberórum,
extóllunt, paránt sedulo ín firmitátem,
et, út in usum bónĭ ĕt in spéciem
populó sint sibíque, haud matériae repárcunt,
nec súmptus ibí sumptui ésse ducunt.
Expóliunt, docént litterás, iura, léges
sumptú suo et labóre:
nitúntur ut alií sibi esse illórum similis éxpetant.
Ad légionem adminiclum eís danunt
tum iam, áliquem cognatúm suom.
Eátenus. Abeunt á fabrĭs: unum ubi émeritumst stipéndium,
igitúr tum specimen cérnitur, quo euéniat aedificátio.
Năm ego ad illúd frugi usque ét probus fuí,
ín fabrorúm potestáte dum fuí.

Póstea, quom ínmigraui íngenium in meúm,
pérdidi operám fabrorum ílico oppidó.
Vénit ignáuia: ea mí tempestás fuit,
mi áduentu suó grándinem imbremque áttulit.
Haéc uerecúndiam mi ét uirtutís modum
déturbauit, éxtersit detéxitque a med ílico.
Póstilla optígere eā néglegens fuí.
Contínuo pro imbre amor áduenīt in cór meum.
Is úsque in pectus pérmanauit, pérmadefecit cór meum.
Núnc simul rés, fides, fáma, uirtús, decus
déseruerunt: égo sum in usu fáctus nimio néquior.
Atque édepol ita haec tigna úmidā depútent: non uideór mihi
sarcíre posse aedés meas, quin tótae perpetuaé ruant,
qum fúndamento périerint, nec quísquam esse auxilió queat.
Cór dolet, quóm scio ut núnc sum atque ut fuí:
quó neque indústrior dé iuuentúte erat
árte gymnástica, dísco, hastis, pilá,
cúrsu, armis, equó: uíctitabám uolup.
Pársimonia ét duritia díscipulinae alieís eram:
óptumi quique éxpetebant á me doctrinám sibi.
Núnc, postquam nilí sum, id uero meópte ingenio répperi.

Scene 3.

Philematium, *Meretrix.* Scapha, *Ancilla.* Philolaches, *Adulescens.*

[*Enter Philematium, with Scapha, from the house of Theopropides. Philolaches stands unobserved, and speaks aside till his appearance at line* 293.]

Pm. Iam prídem ecastor frígida non láui magiš lubénter,
nec quóm me melius, méa Scaphā, rear ésse deficátam.

Sc. Euéntus rebus ómnibus: uelut hórno messis mágna Fuĭt.
Pm. Quíd ea messis áttinĕt ad meám lauatiónem?
Sc. Niló plus quam lauátio tua ad méssim.
Pl. Oh Venuŝ uenústa,
haec íllast tempestás meă, mihi quaé modestiam ómnem
detéxit tectus quá fui, quom míhi Amor et Cupído
in péctus perpluít meum: neque iam úmquam optigere póssum.
Madént iam in corde párietes: periére haec oppido aédis.
Pm. Contémpla, amabo, méă Scaphă, satin haéc me uestis déceat.
Volo meó placere Phílolachi, meo océllo, meo patróno.
Sc. Quid tú te exornas, móribus lepidís quom lepida túte's?
Non uéstem amatorés amant muliériŝ, sed uestis fártim.
Pl. Ita mé di ament, lepidást Scaphă: sapít scelesta múltum.
Vt lépidĕ omnes rés tenet senténtiasque amántum.
Pm. Quid núnc?
Sc. Quid est?
Pm. Quin me áspice et contémpla, ut haec me déceat.
Sc. Virtúte formae id éuenit, te ut déceat quicquid hábeas.
Pl. Ergo hóc ob uerbum té, Scaphă, donábo ego hodiĕ áliqui,
neque pátiar te istanc grátiis laudásse, quae placét mi.
Pm. Nolo égo te adsentarí mihi.
Sc. Nimĭs tŭquidem stulta's múlier.
Eho, máuis uituperárier falsó quam uero extólli?
Equidém pol uel falsó tamen laudári multo málo,
quam uéro culpari aút meam speciem álios inridére.

Pm. Ego uérum amo: uerúm uolo dicí mihi: mendacem ódi.
Sc. Ita tú me ames, ita Phílolaches tuos tĕ amet, ut uenústa's.
Pl. Quid aís, scelesta? Quómodo adiurásti? Ita ego istam amárem?
Quid istaéc me, id cur non ádditumst? Inфécta dona fácio.
Perísti: quod promíseram tibi dóno, perdidísti.
Sc. Equidém pol miror tám catam, perdóctam te et bene dóctam
nunc stúltam stulte fácere.
Pm. Quin monĕ quaéso, siquid érro.
Sc. Tu ecástor erras, quaé quidem illum expéctes unum atque ílli
morém praecipue síc geras atque álios aspernére.
Matrónae, non meretríciumst unum ínseruire amántem.
Pl. Pro Iúppiter, nam quód malum uorsátur meae domi íllud?
Di deaéque omnes me péssumis exémplis interfíciant,
nisi ego íllam anum interfécero sití famĕque atque álgu.
Pm. Nolo égo mihī male té, Scaphă, praecípere.
Sc. Stulta's pláne,
quae illúm tibi aeternúm putes fore amícum et beneuoléntem.
Moneo égo te: te ille déserĕt aetáte et satietáte.
Pm. Non spéro.
Sc. Insperata áccidunt magĭs saépe quam quae spéres.
Postrémo, si dictís nequis perdúci ut uera haec crédas
mea dícta, ex factis nósce rem: uidĕs quaé sim: et quae fui ánte.
Nilo égo, quam nunc tu, amáta sum atque uní modo gessi mórem,
qui pól me, ubi aetate hóc caput colórem commutáuit,
relíquit deseruítque me: tibi idém futurum crédo.

Pl. Vix cómprimor, quin ínuolem illi in óculos stimulatríci.
Pm. Solam íllī meo soli cénseo esse opórtere opsequéntem:
solam ílle me soli síbi suo Philólaches liberáuit.
Pl. Pro di ímmortales, múlierem lepidam ét pudico ingénio.
Bene hércle factum, et gaúdeo mihi níl esse huius caúsa.
Sc. Inscíta ecastor tú quidem es.
Pm. Quaprópter?
Sc. Quae istuc cúres,
ut te ílle amet.
Pm. Cur óbsecro non cúrem?
Sc. Liberá's iam:
tu iám quod quaerebás habes: ille té nisi amabit últro,
id pró capite tuo quód dedit perdíderit tantum argénti.
Pl. Perii hércle, ni ego illam péssumis exémplis enicásso:
illa hánc corrumpit múlierem malesuádela uitī léna.
Pm. Numquam égo illi possum grátiam reférre, ut meritust dé me:
Scapha, íd tu mihi ne suádeas, ut illúm minoris péndam.
Sc. At hŏc únum facito cógites: si illum ínseruibis sólum,
dum tíbi nunc haec aetátulast, in sénĕcta male querére.
Pl. In ánginam ego nunc mé uelim uorti, út ueneficae ílli
faucés prehendam atque énicem sceléstam stimulatrícem.
Pm. Eundem ánimum oportet núnc mihi esse, grátum ut inpetráui,
atque ólim priusquam id éxtudi, quom illí subblandiébar.
Pl. Diuí me faciant quód uolunt, ni ob ístam oratiónem
te líberasso dénuō et ní Scapham enicásso.

Sc. Si tíbi sat acceptúmst, forĕ tibi uíctum sempitérnum
atque íllum amatorém tibĭ propriúm futurum in uíta,
solí gerundum cénseo morem ét capiundas crínes.
Pm. Vt fámast homini, exín solet pecúniam inueníre.
Ego sí bonam famám mihĭ seruásso, sat ero díues.
Pl. Sĭquidem hércle uendundúst pater, ueníbit multo pótius,
quam té me uiuo umquám sinăm egére aut mendicáre.
Sc. Quid illís futurumst céteris qui tĕ amant?
Pm. Magis amábunt,
quom mé uidebunt grátiam reférre benemerénti.
Pl. Vtinám meus nunc mórtuos pater ád me nuntiétur,
ut ego éxheredem mé meis bonĭs fáciam atque haec sit héres.
Sc. Iam isti ábsumpta quidem rés erit: diĕs nóctesque estur, bíbitur,
neque quísquam parsimóniăm adhibét: sagina plánest.
Pl. In te hércle certumst príncipium ut sim párcus experíri:
nam néque edes quicquam néque bibes apŭd me hís decem diébus.
Pm. Siquíd tu in illum béne uoles loqui, íd loqui licébit:
nec récte si illi díxeris, iam ecástor uapulábis.
Pl. Edepól si summo Ióui ĭnuidŏ argénto sacruficássem
pro illíus capite quód dedi, numquam aéque id bene locássem.
Vt uídeas eam medúllitus me amáre: oh probus homó sum:
quae pró me causam díceret, patrónum liberáui.
Sc. Videó te nili pénderĕ prae Phílolache omnis hómines:
nunc, ne éius causa uápulem, tibi pótius adsentábor: —
si accéptum sat habes, tíbi fore illum amícum sempitérnum.

Pm. Cédo mihi speculum et cum órnamentis árculam actutúm, Scapha,
órnata ut sim, quom húc reueniat Phílolaches, uolup̆tás mea.
Sc. Múlier quae se suámque aetatem spérnit, speculo ei úsus est:
quíd opust speculo tíbi, quae tute spéculo speculum es máxumum?
Pl. Ób istuc uerbum, né nequiquam, Scápha, tam lepide díxeris,
dábo aliquid hodié peculi tíbi, — Philematiúm mea.
Pm. Suó quique locŏ? Vídĕn? Capillus sátiš compositust cómmode?
Sc. V́bi tu commodá's, capillum cómmodum esse crédito.
Pl. Váh, quid illa pote péius quicquam múliere memorárier?
Núnc adsentatríx scelestast, dúdum aduorsatríx erat.
Pm. Cédo cerussam.
Sc. Quíd cerussa opŭst nám?
Pm. Qui malas óblinam.
Sc. V́na operă ebur átramento cándefacere póstules.
Pl. Lépide dictum de átramento atque ébure: eugae, plaudó Scaphae.
Pm. Túm tu igitur cedo púrpurissum.
Sc. Nón do: scita's tú quidem.
Nóuă pictura intérpolare uís opus lepidíssumum?
Nón istanc aetátem oportet pígmentum ullum attíngere,
néque cerussam néque Melinum néque aliam ullam offúciam.
Pm. Cápe igitur speculum.
Pl. Eí mihi misero: sáuium speculó dedit.
Nímiš uelim lapidém, qui ego illi spéculo dimminuám caput.

Sc. Línteum cape átque exterge tíbi manus.
Pm. Quid ita, óbsecro?
Sc. Ýt speculum tenuísti, metuo ne óleant argentúm manus:
ne úsquam argentum te áccepisse súspicetur Phílolaches.
Pl. Nón uideor uidísse lenam cállidiorem ullam álteras.
Ýt lepide atque astúte in mentem uénit de speculó malae.
Pm. Étiamne unguentís unguendam cénses?
Sc. Minume féceris.
Pm. Quápropter?
Sc. Quia ecástor mulier récte olet, ubi níl olet.
Nám istae suetae quaé se unguentis únctitant, intérpoles,
uétulae edentulaé, quae uitia córporis fuco ócculunt,
úbi sese sudór cum unguentis cónsociauit, ílico
ítidem olent, quasi quom úna multa iúra confudít cocus:
quíd olant, nesciás, nisi id unum, út male olere intéllegas.
Pl. Ýt perdocte cúncta callet: níl hac docta dóctius.
Vérum illuc est: máxuma adeo párs uostrorum intéllegit,
quíbus anus domĭ súnt uxores, quaé uos dote méruĕrunt.
Pm. Ágedum contempla aúrum et pallam, sátin haec me deceát, Scapha.
Sc. Nón me istuc curáre oportet.
Pm. Quĕ́m ŏbsecro igitur?
Sc. Éloquar.
Phílolachem: is nequíd emat, nisi quod tíbi placere cénseat.

Nắm amator meretrícis mores síbi emit auro et púrpura.
Quíd opust, quod suom ésse nolit ĕ́i ultro ostentárier?
Púrpura aetati óccultandaest, aúrum turpi múlieri:
púlcra mulier núda erit quam púrpurata púlcrior.
Póste nequiquam éxornatast béne, si moratást male.
Púlcrum ornatum túrpes mores péius caeno cónlinunt.
Nám nisi pulcrast, nímis ornatast.

Pl. [*Starting forward*] Nímis̆ diu abstineó manum.—
Quíd hĭc uos diu̯ agitis?

Pm. Tíbi me exorno ut pláceā̆m.

Pl. Ornatá's satis.
Ábĭ tu hinc intro atque órnamenta haec aúfer. Sed, uolŭptás mea,
méa Philematiúm, potare técum conlubitúmst mihi.

Pm. Ét edepol mihi técum: nam quod tíbi lubet, idĕm míhi lubet,
méa uoluptas.

Pl. Ém is͜tuc uerbum uílest uigintí minis.

Pm. Cédo amabo decém: bene emptum tíbi dare hoc uerbúm uolo.

Pl. Étiam nunc decém minae apŭd te súnt: uel rationém puta:
tríginta minás pro capite tu͜ó dedi.

Pm. Cur éxprobras?

Pl. Égone id exprobrém, qui mihimet cúpio id opprobárier?
Néc quicquam argentí locaui iám diu usquam aequé bene.

Pm. Cérte ego, quod te amo, óperam nusquam mélius potui pónere.

Pl. Béne igitur ratio áccepti atque expénsi inter nos cónuenit:
tú me amas, ego tĕ amo: merito id fíeri uterque exístumat.

Haéc qui gaudent, gaúdeant perpétuo suo sempér bono—
Pm. Āge ăccumbe igitur. Cédo aquam manibus, púere: appone hic ménsulam —
Pl. qui ínuident, ne umquam eórum quisquam inuídeat prosus cómmodis.
Pm. vídĕ, tali ubi sint. Vín unguenta?
Pl. Quíd opust? Cum stacta áccubo.
Séd ĕstne hic meus sodális, qui huc incédit cŭm amicá sua?
Ís ĕst: Callidamatés cum amica incédit. Euge, oculús meus:
cónueniunt manupláres eccos, praédam participés petunt.

Scene 4.

Callidamates, *Adulescens.* Delphivm, *Meretrix.*
Philolaches, *Adulescens.* Philemativm, *Meretrix.*

[*Philematium advances with Delphium from the right.*]

Cd. Aduórsum uenírĕ mihi ád Philolachem
uoló temperi: aúdi: em, tibi ímperatumst.
Nám illi ubī fui índe éffugi forás:
ita mé male conuíui sermónisque taésumst.
Núnc comisátum ibo ad Phílolachetem,
ubi nós hilari ingenio et lépide accipient.
H-ecquíd tibi uideór ma-m-ma-madére?
De. Semper istóc modŏ móratus uti eó debébas.
Cd. Visne ego te ác tu me ampléctare?
De. Si tibi córdist faceré, licet.
Cd. Lepidá's.
Duce me amábo.
De. Cauĕ né cadăs: ásta.
Cd. Hó-ho-hocellus és meus:
tuós sum alumnus, mél meum.

De. Cáuĕ modō, né priŭs ín uia accubás
quám illi, ubī léctus est strátus coiimús.
Cd. Síne sinē cádere me. Désino: fétet hoc
quód mihi in manúst.
De. Sí cades, nón cades, quín cadam técum.
Cd. Iacéntis tollet póstea nos ámbos aliquis.
De. Madet homŏ.
Cd. Tún med a-h-iš má-m-ma-madére?
De. Cedo mánŭm: nolo equidem te ádfligi.
Cd. Em téne.
De. Age i simul.
Cd. Quód ego eam, an scís? Scio: in méntem uenít modo:
némpe domum eo cómissatum: ímmo istuc quidĕm: iám memini.
Pl. Núm non uis me óbuiăm hís eire, anime mí?
Ílli ego ex ómnibŭs óptume uoló.
Iám reuortár.
Pm. Diust 'iam' íd mihi.
Cd. H-écquis hic ést?
Pl. Adest.
Cd. Eú, Philolachés,
sálue, amicíssumĕ mi ómnium hominúm.
Pl. Dí te ament. Áccuba, Cállidamatés.
Ýnde agis te?
Cd. Ýnde homŏ ébrius probé.
Pm. Quín amabo áccubas, Délphium meá?
Pl. Dá illi quod bibát.
Cd. Dórmiam ego iám.
De. Núm mirum aut nouóm quíppiam facít?
Quid égŏ hoc faciam póstea?
Pm. Mea, síc sine eumpse.
Age tu ínterim da ab Délphio citŏ cántharŭm circum.

ACT II.

Scene 1.

Tranio, *Seruos.* Philolaches, Callidamates, *Adulescentes II.*
Delphivm, Philemativm, *Meretrices II.*

[*Tranio enters from the left.*]

Tr. Iúppiter suprémus summis ópibus atque indústriis
mé perisse et Phílolachetem cúpit erilem fílium.
Óccidit spes nóstra: nusquam stábulumst confidéntiae;
néc Salus nobís saluti iam ésse, si cupiát, potest:
íta mali maeróris montem máxumum ad portúm modo
cónspicatus sum. Érus aduenit péregre: periit Tránio.
Écquis homost, qui fácere argenti cúpiat aliquantúm lucri,
quí hodie sese éxcruciari meám uicem possít pati?
Vbi sunt isti plágipatidae, férritribacés uiri,
uél isti, qui hosticás trium nummum caúsa subeunt súb falas,
úbi aliqui uel dénis hastis córpus transfigí solet?
Égo dabo ei taléntum, primus quí ĭn crucem excucúrrerit:
séd ea lege, ut óffigantur bís pedes, bis bráchia:
úbi id erit factum, á me argentum pétito praesentárium.
Séd ego, sumne ille ĭnfélix, qui non cúrro curriculó domum?
Pl. Ăttat adĕst opsónium: eccum Tránio a portú redit.

Tr. Phílolaches.
Pl. Quid ést?
Tr. Et ego et tu —
Pl. Quíd et ego et tu?
Tr. Périimus?
Pl. Quíd ita?
Tr. Pater attátae adest.
Pl. Quid ego ex te aúdio?
Tr. Absumptí sumus:
páter, inquam, tuos uénit.
Pl. Vbi is est, óbsecrŏ?
Tr. Attát adest.
Pl. Quís id ait? Quis uídit?
Tr. Egomet, ínquam, uidi.
Pl. Vaé mihi.
Quíd ego ago nam?
Tr. Quíd tu malŭm me rógitas quid agas? Áccubas.
Pl. Tútin uidisti?
Tr. Égomet, inquam.
Pl. Cérte?
Tr. Certe, inquam.
Pl. Óccidi,
sí tu uera mémoras.
Tr. Quid mihi sít boni, si méntiar?
Pl. Quíd ego nunc faciám?
Tr. Iube haec hinc ómnia amolírier.
Quís istic dormit?
Pl. Cállidamates. Súscita istum, Délphium.
De. Cállidamates, Cállidamates, uígila.
Cd. Vigilo: cédo ŭt bibam.
De. Vígila: pater aduénit peregre Phílolachae.
Cd. Valeát pater.
Pl. Válet illequidem atque égo disperii.

Cd. Bís peristi? Quí potest?
Pl. Quaéso edepōl, exsúrge: patėr aduénit.
Cd. Tuoš uenít pater?
Í iube abire rúrsum. Quid illi réditio etiăm húc fuit?
Pl. Quíd ego agam? Patĕr iam híc me offendet míserum adueniens ébrium,
aédis plenas cónuiuarum et múlierum. Miserúmst opus,
ígitur demum fódere puteŭm, úbi sitis faucés tenet:
sícut ego aduentú patris nunc quaéro quid faciám miser.
Tr. Éccere autem hic déposiuit cáput et dormit. Súscita.
Pl. Étiam uigilas? Páter inquam aderit iam híc meus.
Cd. Ain tú: pater?
Cédo soleas mihi, ut árma capiam: iám pol ego occidám patrem.
De. Pérdis rem: tace amábo.
Tr. Abripite hunc íntro actutum intér manus.
Cd. Iam hércle ego uos pro mátula habebo, nísi mihī matulám datis.
Pl. Périī.
Tr. Habĕ bonum ánimum: ego istum lépide medicabó metum.
Pl. Núllus sum.
Tr. Taceás: ego qui istaec sédem meditabór tibi.
Sátin habes, si ego áduenientĕm íta patrem faciám tuom
nón modo ne intro eát, uerum etiam ut fúgiat longe ab aédibus?
Vós modo hinc abíte intro atque haec hínc propere amolímini.
Pl. V́bi ego erō?
Tr. Vbi máxume esse uís: cŭm hac, cum istác eris.

De. Quíd si igitur abeámus hinc nos?
Tr. Nón hoc longe, Délphium.
Nam íntus potate haú tantillō hác quidem causá minus.
Pl. Eí mihi, quom, istaec blánda dicta quo éueniant, madeó metu.
Tr. Pótin ut animo sís quieto et fácias quod iubeó?
Pl. Potest.
Tr. Ómnium primúm, Philematium, íntro abi, et tu, Délphium.
De. Mórigerae tibi érimus ambăe.
Tr. Íta ille faxit Iúppiter.
Ánimum aduorte núnciäm tu, quaé uolo accurárier.
Ómnium primúmdŭm aedes iám fac occlusaé sient.
Íntus cauĕ muttíre quemquam síueris, —
Pl. Curábitur.
Tr. támquam si intus nátus nemo in aédibus habitét.
Pl. Licet.
Tr. Neú quisquam respónset, quando hasce aédis pultabít senex.
Pl. Númquid aliud?
Tr. Cláuem mi harunc aédium Lacónicam
iám iube efferri íntus: hasce ego aédis occludam hínc foris.
Pl. [*Preparing to leave the stage*] Ín tuam custodélam meque et meás spes trado, Tránio.

Scene 2.

Tranio, *Seruos.* Sphaerio, *Puer.*

Tr. [*Soliloquizing*] Plúma haud interést patronus ác cliens: probĕ cór ciet
hominém, quoi nulla in péctorest audácia.
Nam quoíuis homini, uél ŏptumo uel péssumo,

quamuís desubito fácilest facere néquiter.
Verum íd uidendumst, íd uiri doctíst opus,
quae díssignata sínt et facta néquiter,
niquíd potiatur, quam ób rem pigeat uíuere,
tranquílle cuncta et út proueniant síne malo.
Sicút ego efficiam, quaé facta hic turbáuimus,
profécto ut liqueant ómnia et tranquílla sint,
neque quícquam nobis páriant ex se incómmodi.

[*To the slave-boy who is seen advancing with the key*]

Sed quíd tu egredere, Sphaério? Iamiam: óptume
praecéptis paruísti.
Sp. Iussit máxumo
opere órare, ut patrem áliquo absterrerés modo,
ne intro íret ad se.
Tr. Quín etiam illi hoc dícito:
factúrum, ut nĕ etiam áspicere aedis aúdeat,
capite óbuoluto ut fúgiat cum summó metu.
Clauím cedo atque abi íntro atque occlude óstium,
et ego hínc occludam. Iúbĕ uenire núnciam:
ludós ego hodie uíuo praesenti híc seni
faciám: quod credo mórtuo numquám fore.
Concédam a foribus húc: hinc speculabór procul,
unde áduenienti sárcinam inponám seni.

ACT III.

Scene 1.

Theopropides, *Senex*. Tranio, *Seruos*.

[*Enter Theopropides from the left.*]

Th. Habeó, Neptune, grátiam magnám tibi,
quom méd amisisti ábs te uix uiuóm domum.
Verúm si posthac mé pedem latúm modo
sciēs ínposisse in úndam, hau causast, ílico
quod núnc uoluisti fácere quin faciás mihi.
Apage, ápage te a me núnciam post húnc diem:
quod créditurus tíbi fui, omne crédidi.

[*Tranio stands for a time unobserved, and speaks aside.*]

Tr. Edepól, Neptune, péccauisti lárgiter,
qui occásionem hanc ámisisti tám bonam.
Th. Triénnio post Aégypto aduenió domum:
credo éxspectatus uéniam familiáribus.
Tr. Nimio édepol ille pótuit exspectátior
ueníre qui te núntiaret mórtuom.
Th. Sed quíd hŏc? Occlusa iánuast intérdius.
Pultábo. Heus, ecquis híc est? Aperitín foris?
Tr. [*Advancing*] Quis homóst qui nostras aédes accessít prope?
Th. Meuš séruos hĭcquidemst Tránio.
Tr. O Theópropides,
ere, sálue: saluom te áduenisse gaúdeo.

Vsquín ualuisti?
Th. Vsque, út uides.
Tr. Factum óptume.
Th. Quid uós, insanin éstis?
Tr. Quidum?
Th. Síc: quia
forĭs ámbulatis: nátus nemo in aédibus
seruát, neque qui reclúdat neque respóndeat.
Pultándo paene cónfregi hasce ambás foris.
Tr. Eho, ăn tú tetigisti has aédis?
Th. Cur non tángerem?
Quin púltando inquam paéne confregí foris.
Tr. Tetigístin?
Th. Tetigi inquam ét pultaui.
Tr. Váh.
Th. Quid est?
Tr. Male hércle factum.
Th. Quíd ĕst negoti?
Tr. Nón potest
dicí quam indignum fácinus fecisti ét malum.
Th. Quid iám?
Tr. Fuge obsecro átque abscede ab aédibus:
fuge húc, fuge ad me própius. Tetigistín foris?
Th. Quo módŏ pultare pótui, si non tángerem?
Tr. Occídisti hercle —
Th. Quém mortalem?
Tr. omnís tuos.
Th. Di té deaeque omnis fáxint cum istoc ómine —
Tr. Metuó, te atque istos éxpiare ut póssies.
Th. Quam ob rem? Aút quam subito rém mihi adportás nouam?
Tr. Et, heús, iube illos íllinc ambo abscédere.
Th. Apscédite.

Tr. Aedes ne áttigatis. Tángite
uos quóque terram.
Th. Obsecro hércle, quin elóquere rem?
Tr. Quia séptem menses súnt, quom in hasce aedís pedem
nemo íntro tetulit, sémel ut emigráuimus.
Th. Elóquere, quid ita?
Tr. Círcumspicedum, númquis est
sermónem nostrum qui aúcupet?
Th. Tutúm probest.
Tr. Circúmspice etiam.
Th. Némost: loquere núnciam.
Tr. Capitále scelus factúmst.
Th. Quid ĕst? Non intéllego.
Tr. Scelus ínquam factumst iám diu antiquom ét uetus.
Th. Antíquom?
Tr. Id adeo nós nunc factum inuénimus.
Th. Quid ístuc est, scelĕste, aút quis id fecít, cedo.
Tr. Hospés necauit hóspitem captúm manu —
iste, út ego opinor, qui hás tibi aedis uéndidit.
Th. Necáuit?
Tr. Aurumque ḗi ademit hóspiti
eŭmque híc defodit hóspitem ibidem in aédibus.
Th. Quaprópter id uos fáctum suspicámini?
Tr. Ego dícam, auscultā: út foris cenáuerat
tuos̄ gnátus, postquam rédiit a cená domum,
abímus omnes cúbitum, condormíuimus.
Lucérnam forte oblítus fueram extínguere:
atque ílle exclamat dérepente máxumum.
Th. Quis homo? Ấn gnatus meus̄?
Tr. St, tace: auscultá modo.
Ait uénisse illum in sómnis ad se mórtuom —
Th. Nempe érgo in somnis?
Tr. Íta, sed auscultá modo.

Ait íllum hoc pacto síbi dixisse mórtuom —
Th. In sómnis?
Tr. Mirum quín uigilanti díceret,
qui abhínc sexaginta ánnis occisús foret.
Intérdum inepte stúltus es. Quin tú taces?
Th. Taceó.
Tr. Sed ecce, quae ílli in somnis díxerat:
'ego tránsmarinus hóspes sum Diapóntius.
Hic hábitō, haec mihi déditast habitátio:
nam me Ácheruntem récipere Orcus nóluit,
quia praémature uíta careo. Pér fidem
decéptus sum: hospes me híc necauit, ísque me
defódit insepúltum clăm in hisce aédibús,
sceléstus, auri caúsa. Nunc tu hinc émigra:
scelĕstae haé sunt aedes, ímpiast habitátio.'
Quae hic mónstra fiunt, ánno uix possum éloqui.
Intus. St st.
Th. Quid óbsecro hercle fáctumst?
Tr. Concrepuít foris:
hicíne percussit?
Th. Gúttam haud habeo sánguinis:
uiuóm me accersunt Ácheruntem mórtui.
Tr. [*Aside, edging to the door*]
Perii: íllisce hodie hanc cónturbabunt fábulam.
Nimis̆ quám formido, né manufesto hic me ópprimat.
Th. Quid túte tecum lóquere? Abscede ab iánua:
fuge, óbsecro hercle.
Tr. [*Facing his master*] Quó fugiam? Etiam tú fugis?
Nil égo formido: páx mihist cum mórtuis.
Intus. Heus, Tránio.
Tr. [*Tranio steps more quickly to the door and whispers.*]
Non me áppellabis, sí sapis:
nil égo commerui: néque istas percussís fores.

Intus. Quaesó —
Tr. Cauĕ uerbum hic féceris.
Th. Quid? Ségreges
sermónem?
Tr. Apage hinc te.
Th. Quaé res te agitat, Tránio?
Quicum ístaec loquere?
Tr. An quaéso tu appelláueras?
Ita mé di amabunt, mórtuom illum crédidi
expóstulare, quía percussissés fores.
Sed tu, étiamne astas néc quae dico optémperas?
Th. Quid fáciam?
Tr. Cauĕ respéxis, fuge, operí caput.
Th. Cur nón fugis tu?
Tr. Páx mihist cum mórtuis.
Th. Sciŏ: quíd modo igitur? Cúr tanto opere extímueras?
Tr. Nil mé curassis, ínquam: ego mihi prouídero. 526
Tu ut óccepisti, tántum quantum quís fuge
atque Hérculem inuoca.
Th. [*Theopropides prepares to leave the stage, to the right.*]
Hércules, ted ínuoco.
Tr. Et égo — tibi hodie ut dét, senex, magnúm malum.
Pro di ímmortales, óbsecro uostrám fidem,
quid égo hodie negóti confecí mali.

Scene 2.

Danista. Tranio, *Seruos.* Theopropides, *Senex.*

[*Enter Danista from the right.*]

Da. [*Not observing Tranio*]
Sceléstiorem ego ánnum argento faénori
numquam úllum uidi, quam híc mihi annus óptigit.
A máni ad noctem usque ín foro degó diem:

locáre argenti némini nummúm queo.
Tr. [*Soliloquizing*] Nunc pól ego perii pláne in perpetuóm modum.
Danísta adest, qui dédit argentum faénori
qui amícast empta quóque opus in sumptús fuit.
Manufésta res est, nísi quid occurró prius,
nē hóc senex rescíscat. Ibo huic óbuiam.
[*Turning, he sees his master*] Sed quídnam hic sese tám cito recipít domum?
Metuó ne de hac re quíppiam indaudíuerit.
Accédam atque adpellábo. Ei, quam timeó miser.
Nil ést miserius quam ánimus hominis cónscius,
sicút me habĕt miserum. Vérum ut ut res sése habet,
pergám turbare pórro: ita haec res póstulat.

[*To Theopropides, who enters from the right.*]

Vnde ís?
Th. Conueni illum, únde hasce aedis émeram.
Tr. Numquíd dixisti de íllo quod dixí tibi?
Th. Dixi hércle uerō, — ómnia.
Tr. [*Aside*] Ei miseró mihi:
metuó ne techinae meaé perpetuo périerint.
Th. Quid túte tecum?
Tr. Níl enim. Sed díc mihi:
dixtín ei quaeso?
Th. Díxi inquam ordine ómnia.
Tr. Etiám fatetur de hóspite?
Th. Immo pérnegat.
Tr. Negát scelestus?
Th. Négitat inquam.
Tr. Cógita:
non cónfitetur?
Th. Dícam, si conféssus sit.

Quid núnc faciundum cénses?
Tr. Egŏn quid cénseam?
Cape, óbsecro hercle, cŭ́m eŏ una iúdicem:
[*Aside*] sed eúm uideto ut cápias, qui credát mihi:
tam fácile uinces, quám pirum uolpés comest.
Da. [*Catching sight of Tranio*] Sed Phílolachetis séruŏm eccum, Tránium,
qui míhi neque faenus néque sortem argentí danunt.

Th. [*To Tranio, who is edging along toward the Danista.*]

Quo tĕ́ agis?
Tr. Nequoquam ábeo. — Nĕ ego súm miser,
sceléstus, natus deís inimicis ómnibus.
Iam illó praesente adíbit. Ne ego homo súm miser:
ita et hínc et illinc míhi ĕxhibent negótium.
Sed óccupabo adíre.
Da. Hic ad me it: sáluos̆ sum:
spes ést de argentō.
Tr. Hílarus est: frustrást homo.
Saluére iubeo té, Misargyridés, bene.
Da. Salue ét tu. Qui de argénto es?
Tr. Abĭ sis, bélua:
contínuo adueniens pílum iniecistí mihi.
Da. Hic hómŏ inanis ést.
Tr. Hĭc homost certe háriolus.
Da. Quin tu ístas mittis trícas?
Tr. Quin quid uís, cedo.
Da. Vbi Phílolaches est?
Tr. Númquam potuistí mihi
magis ópportunus áduenire quam áduenis.
Da. Quid ést?
Tr. Concede huc.
Da. Quín mihi faenus rédditur?

Tr. Sciŏ té bona esse uóce: ne clamá nimis.
Da. Ego hércle uero clámo.
Tr. Ah, gere morém mihi.
Da. Quid tíbi ego morem uís geram?
Tr. Abĭ quaeso hínc domum.
Da. Abeám?
Tr. Redito huc círciter merídiem.
Da. Reddéturne igitur faénus?
Tr. Dabitur: núnc abi.
Da. Quid ego húc recursem aut óperam sumam aut cónteram?
Quid si híc manebo pótius ad merídiem?
Tr. Immo ábĭ domum. Verum hércle dicō: ábĭ modo.
Da. At uólŏ dari mi faénus.
Tr. Quin inquam ábĭ modo.
Da. Quin uós mihi faenus dáte. Quid hic nugámini?
Tr. Eū hércle, ne tu — abí modo: auscultá mihi.
Da. Iam hercle égo illum nominábo.
Tr. Euge strénue.
Beátus uero's núnc, quom clamas.
Da. Meúm peto.
Multós me hoc pacto iám dies frustrámini.
Moléstus si sum, rréddite argentum: ábiero.
Respónsiones ómnes hoc uerbo éripis.
Tr. Sortem áccipe.
Da. Immo faénus, id primúm uolo.
Tr. Quid ā́is, tŭ hominum ómnium taetérrume?
Venísti huc te extentátum? Agas quod ín manust.
Non dát, non debet.
Da. Nón debet?
Tr. Ne frít quidem
ferre hínc potes. An métuis, nequo abeát foras
urbe éxolatum faénoris causá tui (597) 598

quoi sórtem accipere iám licet?
Da. Quin nón peto
sortem: ílluc primum, faénus, reddundúmst mihi.
Tr. Moléstus ne sis: némo dat: age quídlubet.
Tu sólus credo faénore argentúm datas.
Da. Cedo faénus, redde faénus, faenus rédditе.
Datúrin estis faénus actutúm mihi?
Datúr faenus mihi?
Tr. Faénus illic, faénus hic:
nescít quidem nisi faénus fabulárier.
Vltró te: neque ego taétriorem béluam
vidísse me umquam quémquam quam te cénseo.
Da. Non édepol tu nunc me ístis uerbis térritas.
Th. [*Aside*] Calidum hóc est: etsi prócul abest, urít male.
Quod illúc est faenus, ópsecro, quod illíc petit?
Tr. Pater éccum aduenit péregre non multó prius
illíus: is tibi ĕt faénus et sortém dabit:
ne incónciliare quíd nos porro póstules.
Vidĕ núm moratur.
Da. Quín feram, siquíd datur.
Th. Quid aís tu?
Tr. Quid uis?
Th. Quís illic est? Quid illíc petit?
Quid Phílolachetem gnátum compellát meum
sic ét praesenti tíbi facit conuícium?
Quid illí debetur?
Tr. Óbsecro hercle, tú iube
obícere argentum ob ós inpurae béluae.
Th. Iubeám —?
Tr. Iubĕn homini argénto os uerberárier?
Da. Perfácile ego ictus pérpetiŏr argénteos.
Tr. Audín? Videtur, óbsecro hercle, idóneus,
danísta qui sit, génus quod inprobíssumumst?

Th. Non égo nunc istuc cúro, qui sit, únde sit:
id uólŏ mihī dicī́, id me scire éxpeto,
quod illúc argentumst.
Tr. Ést — huic debet Phílolaches
paulúm.
Th. Quantillum?
Tr. Quási quadragintá minas.
Ne sáne id multum cénseas.
Th. Paulum íd quidemst?
Adeo étiam argenti faénus creditum aúdio.
Tr. Quattuór quadraginta ílli debentúr minae,
et sórs et faenus.
Da. Tántumst: nilo plús peto.
Tr. Velím quidem hercle ut úno nummo plús petas.
[*To his master*] Dic té daturum, ut ábeat.
Th. Egŏn dicám dare?
Tr. Dic.
Th. Égone?
Tr. Tu ipsus. Díc modo: auscultá mihi.
Promítte, age inquam: ego iúbeo.
Th. Respondé mihi:
quid eóst argento fáctum?
Tr. Saluomst.
Th. Sóluite
uosmét igitur, si sáluomst.
Tr. Aedis fílius
tuos émit.
Th. Aedis?
Tr. Aédis.
Th. Euge, Phílolaches
patríssat: iăm homo in mércatura uórtitur.
Tr. Nam póstquam haec aedis íta erant ut dixí tibi,
contínuost alias aédis mercatús sibi.

Th. Ain tu aédis?
Tr. Aedis ínquam. Sed scin quoíusmodi?
Th. Qui scíre possum?
Tr. Váh.
Th. Quid est?
Tr. Ne mé roga.
Th. Nam quíd ita?
Tr. Speculo cláras, candorém merum.
Th. Bene hércle factum. Quíd, eas quanti déstinat?
Tr. Taléntis magnis tótidem quot ego et tú sumus.
Sed árraboni has dédīt quadragintá minas:
hinc súmpsit, quas ei dédimus. Satin intéllegis?
Th. Bene hércle factum.
Da. Heus, iam ádpetit merídies.
Tr. Absólue hunc quaeso, uómitu ne hic nos énecet.
Th. Aduléscens, mecum rẽm habe.
Da. Nempe aps té petam.
Th. Petitó cras.
Da. [*Danista prepares to leave the stage.*]
Abeo: sát habeo, si crás fero.
Tr. [*Tranio speaks aside, as often through the rest of the scene.*]
Malúm quod isti dí deaeque omnés duint:
ita méa consilia pérturbat paeníssume.
Nullum édepol hodie génus est hominum taétrius
nec mínuš bono cum iúre quam danísticum.
Th. Qua in régione istas aédis emit fílius?
Tr. Ecce aútem perii.
Th. Dícisne hoc quod té rogo?
Tr. Dicám: sed nomen dómini quaero quíd siet.
Th. Age, cómminiscere érgo.
Tr. Quid ego núnc agam,
nisi ut ín uicinum hunc próxumum dolum ĕxércitem?

Eas émisse aedis húiius dicam fílium:
calidum hércle esse audiui óptumum mendácium.
Quidquíd dei dicunt, íd decretumst dícere.

Th. Quid ígitur? Iam comméntu's?

Tr. Di istum pérduint —
immo ístunc potius. — [*To his master*] Dé uicino hoc próxumo
tuos émit aedis fílius.

Th. Bonán fide?

Tr. Sĭquidém tu argentum rédituru's, túm bona:
si rédditurus nón es, non emít bona.
Non ín loco emit pérbono?

Th. Immo in óptumo.
Cupio hércle inspicere hasce aédis. Pultadúm fores
atque éuoca aliquĕm íntus ad te, Tránio.

Tr. [*Aside*] Ecce aútem perii. Núnc quid dicam néscio.
Iterúm iam ad unum sáxum me fluctús ferunt.

Th. Quid núnc?

Tr. Non hercle quíd nunc faciam réperio.
Manufésto teneor.

Th. Éuocadum aliquem ócius,
rogă círcumducat.

Tr. Heús tu, at hic sunt múlieres:
uidéndumst primum, utrum eaé uelintne an nón uelint.

Th. Bonum aéquomque oras. Í, percontare ét roga:

[*Preparing to station himself before Simo's door.*]

ego híc tantisper, dum éxis, te opperiár foris.

Tr. Di té deaeque omnis fúnditus perdánt, senex:
itá mea consilia úndique oppugnás male.
Eugae óptume eccŭm aédium dominús foras
Simó progreditur íntus. [*Steps into the alley*] Huc concéssero,

dum míhi senatum cónsili in cor cónuoco.
Igitúr tum accedam huc, quándo quid agam inuénero.

Scene 3.

Simo, Theopropides, *Senes II.* Tranio, *Seruos.*

[*Simo stepping into the alley by a side door, soliloquizes. Tranio comments in asides till line* 717.]

Si. Mélius anno hóc mihi nón fuit domí,
néc quod una ésca me iúuerit magís:
prándium uxór mihi pérbonum dedít.
Núnc dormitúm iubet me íre: minumé.
Nón mihi fórte uisum ílico fuít,
méliuš quom prándium, quám solet, dedít.
Vóluit in cúbiculum abdúcere me anús:
nón bonust sómnus de prándio: apagé.
Clánculum ex aédibus me édidi forás:
tóta turgét mihi uxór, scio, domí.
Tr. Rés paratást mala in uésperum huic sení:
nam ét cenandum ét cubandúmst ei malé.
Si. Quóm magis cógito cúm meo animó:
síquis dotátam uxorem átque anum habet,
néminem sóllicitat sópor: ibi omnibús
íre dormítum odiost. Véluti nunc mihí
éxsequi cérta res ést, ut abeám
pótius hinc ád forum quám domi cubém.
Átque pol néscio ut móribus siént
uóstrae: haec sat sció quám habeat male, ét
péiiuš posthác forĕ quám fuit mihí.
Tr. Ábituš tuos tíbi, senex, fécerit malé:
níl erit quód deorum úllum accusités,
te ípse iure óptumo mérito incussés licet.
Témpus nunc ést senem hunc ádloqui mihí.

Hóc habet: répperi, quí senem dúcerem,
quó dolo a mé dolorém procul péllerem.
Áccedam. Dí te ament plúrumum, Simó.
Si. Sáluoš sis, Trániō.
Tr. Ýt uales?
Si. Nón male.
Quíd agis?
Tr. Hominem óptumum téneo.
Si. Amicé facis,
quóm me laudás.
Tr. Decet cérte.
Si. Quin mehércle te
haú bonŭm teneo séruom.
Th. [*Theopropides cries out from in front of Simo's house.*]
Héia, mastígia, ad mé redi.
Tr. Iam ísti ero.
Si. Quíd nunc? Quam móx —
Tr. Quid est?
Si. quód solet fíeri hic
íntuš —
Tr. Quid id ést?
Si. Scis iam, quíd loquar? Síc decet:
túo animo morém geras;
uíta quam sít breuis,
simul cógita.
Tr. Quid ést? Ehem,
uíx tandem percépi super his rébus nostris té loqui.
Si. Músice hercle ágitis aetátem ita ut uós decet:
uíno et uictú, piscatú probo eléctili
uítam iam cólitis.
Tr. Immo íta uita antehác erat:
nunc nobís communia haéc excidĕrúnt.

Si. Quídum ?
Tr. Ita oppido óccídimus omnés, Simo.
Si. Nón taces ? Próspere uóbis cuncta úsque adhuc prócesserúnt.
Tr. Ita ut dícis facta haú nego.
Nós profectó probe ut uóluimus uíximus :
séd, Simo, ita nunc uéntus nauem nóstram deseruít —
Si. Quid est ?
Quó modo ?
Tr. Péssumo.
Si. Quaéne subdúcta erat
Túto in terra ?
Tr. Eí !
Si. Quid est ?
Tr. Mé miserum : occidí.
Si. Quí ?
Tr. Quia uenit náuis, nostrae náui quae frangát ratem.
Si. Velim út tu uelle, Tránio. Sed quíd ĕst negoti ?
Tr. Éloquar :
erus̆ péregre uenit.
Si. Túnc tibī carcér flagrum porténditur :
inde férriterium : póstea crux.
Tr. Pér tua te genua óbsecro,
ne indícium ero faciás meo.
Si. E me, néquid metuas, níl sciet.
Tr. Patróne, salue.
Si. Níl moror mihi istíusmodi cliéntis.

[*Here Song and Recitative sink to Diverbium.*]

Tr. Nunc hóc, quod ad te nóster me misít senex —
Si. Hoc míhi responde prímum, quod ego té rogo :
iam de ístis rebus uóster quid sensít senex ?
Tr. Nil quícquam.

Si. Numquid íncrepauit fílium?
Tr. Tam líquidust quam liquida ésse tempestás solet.
Nunc te hóc orare iússit opere máxumo,
ut síbi liceret ínspicere hasce aedís tuas.
Si. Non súnt uenales.
Tr. Scío equidem istuc: séd senex
gynaécēum aedificáre uolt hic ín suis,
et bálineas et ámbulacrum et pórticum.
Si. Quid réi consomniáuit?
Tr. Ego dicám tibi:
dare uólt uxorem fílio quantúm potest:
ad eám rem facere uólt nouom gynaécĕum.
Nam síbi laudauisse hásce ait architéctŏnem
nescíŏquem exaedificátas insanúm bene.
Nunc hínc exemplum cápere uolt, nisi tú neuis.
Nam ille eó maiore hinc ópere sibi ĕxemplúm petit,
quia isti úmbram audiuit ésse aestate pérbonam
sub dī́o lumine úsque perpetuóm diem.
Si. Immo édepol uero quom úsquequaque umbrást, tamen
sol sémper hic est úsque a mani ad uésperum.
Quasi flágitator ástat usque ad óstium,
nec mi úmbra hic usquamst, nísi si in puteo quaépiamst.
Tr. Quid? Sársinatis écquast, si Vmbram nón habes?
Si. Moléstus ne sis: haéc sunt sicut praédico.
Tr. At támen inspicere uólt.
Si. Inspiciat, sí lubet.
Siquíd erit quod illi pláceat, de exempló meo
ipse aédificato.
Tr. Eón, uoco huc hominem?
Si. Í, uoca.

[*Tranio soliloquizes as he advances out of the alley toward his master, who is standing rapt in front of Simo's house.*]

Tr. Alex̆ándrum magnum atque Ágathoclem aiunt máxumas
duo rés gessisse: quíd mihi fiet tértio,
qui sólus facio fácinora inmortália?
Vehit híc clitellas, uéhit hic autem altér senex.
Nouícium mihi quaéstum institui nón malum:
nam múliones múlos clitellários
habént, at ego habeo hómines clitellários.
Magní sunt oneris: quícquid imponás, uehunt

Scene 4.

TRANIO, *Seruos*, A MUTE SLAVE.
THEOPROPIDES, SIMO, *Senes II.*

[*Tranio often speaks during this scene in partial or total asides.*]

Tr. Nunc húnc hauscio án conloquár. Congrediar.
Heus, Théopropides.
Th. Hém, quīs hic nóminat me?
Tr. Eró seruos̆ múltimodis suó fidus.
Th. V́nde is?
Tr. Quod mé miserás, adfero ómne impetrátum.
Th. Quid illíc, opsecró, tam diú destitísti?
Tr. Sení non erăt otium: íd sum opperítus.
Th. Antíquom optinés hoc tuóm, tardus út sis.
Tr. Heus tú, si uolés uerbum hoc cógitare,
simúl flare sórbereque haúd factu fácilest:
ego híc esse et íllic simítu hau potui.
Th. Quid núnc?
Tr. Vise, spécta tuo úsque arbitrátu
Th. Age dúc me.
Tr. Num mórŏr?
Th. Subsequór te.

Tr. Senéx ipsus te ánte ostium éccum opperítur.
Sed út maestus ést se hasce aedís uendidísse.
Th. Quid tándem?
Tr. Orat út suadeám Philolachéti,
ut ístas remíttat sibĭ́.
Th. Haud opínor.
Sibĭ́ quisque rúri metít. Si male émptae
forént, nobis ístas redhibére haud licéret.
Lucrí quicquid ést, id domúm trahere opórtet.
Misériicordiá se abstinére hominem opórtet.
Tr. Moráre hercle uérba ut facĭs. Súbsequere.
Th. Fíat.
Tr. Dó tibi ego operam: sénex̆ illic est.
[*To Simo, who now meets his visitor at the front door*] Ém, tibi ădduxi hominém, Simo.
Si. Sáluom te aduenísse peregre gaúdeo, Theópropides.
Th. Deí te ament.
Si. Inspícere te aedis hás uelle aiebát mihi.
Th. Nísi tibist incómmodum.
Si. Immo cómmodum. I intro atque ínspice.
Th. Ât enim mulierés —
Si. Cauĕ tu ullam flócci faxis múlierem.
Quálubet perámbula aedis óppido tamquám tuas.
Th. 'Támquăm'?
Tr. Ah, cauĕ tu ílli obiectes núnc in aegritúdine
te hás emisse. Nón tu uidĕs hunc uóltŭ ut tristi ést senex?
Th. Vídeo.
Tr. Ergo inridére ne uideáre et gestire ádmodum:
nóli facere méntionem téd emisse.
Th. Intéllego:
ét bene monitum dúco atque esse exístumo humani íngeni.

Quíd nunc?
Si. Quin tu is íntro atque otióse perspecta, út lubet.
Th. Béne benigneque árbitror te fácere.
Si. Factum edepól uolo.
Tr. Vídĕn uestibulum ante aédis hoc et ámbulacrum, quóiusmodi?
Th. Lúculentum edepól profecto.
Tr. Age spécta postes, quóiusmodi,
quánta firmitáte facti et quánta crassitúdine.
Th. Nón uideor uidísse postis púlcriores.
Si. Pól mihi
eó pretio empti fúerant olīm.
Tr. Aúdin 'fuerant' dícere?
Víx uidetur cóntinere lácrimas.
Th. Quanti hosce émeras?
Si. Trís minas pro istís duobus praéter uecturám dedi.
Th. Hércle, qui multum ímprobiores súnt quam a primo crédidi.
Si. Quápropter?
Th. Quia édepol ambo ab ínfumo tarmés secat.
Tr. Ĭntempestiuós excisos crédo: id eis uitiúm nocet.
Ătque etiam nunc sátis̆ boni sunt, sí sunt inductí pice.
Nón enim haec pultífagus opifex ópera fecit bárbarus.
Vídĕn coagmenta in fóribus?
Th. Video.
Tr. Spécta quam arte dórmiunt.
Th. Dórmiunt?
Tr. Illúd quidem, ut coníuent, uolui dícere.
Sátin habes?
Th. Vt quícquid magis̆ contémplor, tanto mágis̆ placet.
Tr. Vídĕn pictum, ubi ludíficat una córnix uolturiós duos?
Th. Nón edepol uideo.
Tr. Ăt ego uideor: nam ínter uolturiós duos

córnix astat: éa uolturios duó uicissim uéllicat.
Quaéso huc ad me spécta, cornicem út conspicere póssies:
iám uides?
Th. Profécto nullam equidem íllic cornicem íntuor.
Tr. Át tu isto ad uos óptuere, quóniam cornicém nequis
cónspicari, sí uolturios fórte possis cóntui.
Th. Ómnino ut te absóluam, nullam píctam conspicio híc auem.
Tr. Áge iam, mitto, ignósco: aetate nón quis optuérier.
Th. Haéc quae possum, ea míhi profecto cúncta uehementér placent.
Si. Látiuš demumst óperae pretium iuísse.
Th. Recte edepól mones.
Si. Ého, istum, puere, círcumduce hasce aédis et concláuia.
Nam égomet ductarém, nisi mi esset ápŭd forum negótium.
Th. Ápage istum a me pérductorem: níl moror ductárier.
Quícquid est, errábo potius quám perductet quíspiam.
Si. Aédis, dico.
Th. Ergo íntro eo igitur síne perductore.
Si. Ílicet.
Th. Íbo intro igitur.
Tr. Mánĕ sis, uideam né canīs —
Th. Agedúm uide.
Tr. Ést: abĭ, canis: est, ábīn dierectā? Ábin hinc in malám crucem?
Át etiam restás? Abi istinc.
Si. Níl periclist: áge modo,
tám placidast quam féta quaeuis: eíre intro audactér licet.
Éo ego hinc ad forúm.
Th. Fecisti cómmode: bene ámbula.

Tránio, age canem ístam a foribus áliquis abducát face,
étsi non metuéndast.
Tr. Quin tu illam áspice ut placide áccubat,
nísi molestum uís uideri te átque ignauom.
Th. Iam út lubet.
Séquere hac me igitur.
Tr. Équidem haud usquam a pédibus apscedám tuis.

ACT IV.

Scene 1.

Phaniscvs, *Aduorsitor.*

[*Soliloquizes on his way to fetch his master home.*]

Seruí qui, quom cúlpa carent, tamén malŭm métuont,
ei solént esse erís utibilés.
Nam illi quí nil metuónt, postquam súnt malŭm merití,
stultá sibi ĕxpetunt consília:
éxercent sése ad cursúram: fugiúnt. Sed ei sí reprehensí sunt,
faciunt a malo peculio quod nequeunt . . .

. . . .

V́t adhuc fŭít mihi corium ésse oportet
síncerum: atque út uotem uérberare,
si huíc imperábo, probé textum habébo,
malúm quom impluít ceterís, ne inpluát mi.
Nam út serui uolúnt ésse erum, ita solét:
boní sunt, bonúst; improbí sunt, malús fit.
Nám nunc domĭ nóstrae tót pessumĭ uíuont
pecúli suí prodigí, plagigéruli.
Vbi ăduórsum ut eant uocitántur ero:
'nón eo, moléstuš ne sis.

Sciŏ quód properas: gestís aliquo: iam hercle íre uīs,
mula, forás pastum.'
Béne merens hóc preti inde ábstuli: abií foras:
sólus nunc eo áduorsum erŏ ex plurumís seruís.
Hóc die crástini quŏ́m erus̆ rescíuerit,
máne castigábit eos búbulis exúuiis.
Póstremo minóris pendo térgum illorum quám meum:
ílli erunt bucaédae multo pótius quam ego sim réstio.

Scene 2.

Pinacivm, Phaniscvs, *Aduorsitores II.*

[*Pinacium follows after Phaniscus.*]

Pi. Máne tu atque adsiste ílico,
Phánisce: etiam réspicis?
Ph. Mihī moléstus̆ ne sís.
Pi. Vide ŭt fastídit simiá.
Manesne ílico, impúrĕ parasíte?
Ph. Qui párasitus sum?
Pi. Ego ením dicam: cibŏ pérduci poterís quouis.
Ph. Mihi súm, lubet esse: quid íd curas?
Pi. Ferócem facís quiă effértus fumát.
Ph. Vah,
oculí dolĕnt.
Pi. Qur?
Ph. Quia fúmus̆ molestust.
Pi. Tácĕ sis, fabĕr, quí cudere soles plúmbeos númmos.
Ph. Nón potĕs tu cógere mĕ út tibi maledícam.
Nóuit erus mé.
Pi. Suam quidĕm pol cúlcitulam oportét.
Ph. Si sóbrius sis, male nón dicas.
Pi. Tibi óptemperem, quóm tu mihi néqueas?

Át tu mecum, péssume, ito aduórsus.
Ph. Quaeso hercle ábstine
iám sermonem de ístis rebus.
Pi. Fáciam et pultabó foris.
Heus, écquis hic est, máxumam his qui iniúriam
foribús defendat? Écquis has aperít foris?
Nemo híncquidĕm forăs éxit.
Vt ésse addecet néquam homines, íta sunt.
Sed eó magis cautóst opus,
ne huc éxeăt qui male múlcet.

Scene 3.

Tranio, *Seruos*. Theopropides, *Senex*. Phaniscvs, Pinacivm, *Aduorsitores II.*

[*Tranio advances with his master from Simo's house to the front of the stage, not observing the two* aduorsitores.]

Tr. Quíd tibi uisumst mércimoni?
Th. Tótus totus gaúdeo.
Tr. Núm nimio emptae tíbi uidentur?
Th. Númquam edepol ego mé scio
uídisse umquam abiéctas aedes, nísi modo hasce.
Tr. Ecquíd placent?
Th. Écquid placeant, mé rogas? Immo hércle uero pérplacent.
Tr. Quóiusmodi gynaéceum? Quid pórticum?
Th. Insanúm bonam.
Nón equidem ullam in público esse máiorem hac exístumo.
Tr. Quín ego ipse et Phílolaches in público omnis pórticus
súmuš commensi.
Th. Quíd igitur?
Tr. Longe ómnium longíssumast.

Th. Di ímmortales, mércimoni lépidĭ: Hercle, núnc ferat
sex talenta mágna argenti pro ístis praesentária,
númquam accipiam.

Tr. Si hércle accipere cúpias, ego numquám sinam.

Th. Béne res nostra cónlocatast ístoc mercimónio.

Tr. Mé suasore atque ínpulsore id fáctum audacter dícito,
quí subegi faénore argentūm áb danista ut súmeret
quód isti dedimus árraboni.

Th. Séruauisti omném ratem.
Némpe octogintá debentur huíc minae?

Tr. Hau nummo ámplius.

Th. Hódie accipiat.

Tr. Íta enim uero: néqua causa súbsiet
uél mihi denumeráto: ego illi pórro denumeráuero.

Th. Át enim nequid cáptioni míhi sit, si dederím tibi.

Tr. Égone te ioculó modo ausim dícto aut facto fállere?

Th. Égone aps te ausim nón cauere, néquid committám tibi?

Tr. Quía tibi umquam quícquam, postquam tuós sum, uerborúm dedi?

Th. Égo enim caui récte: tam deis grátia atque animó meo.
Sát sapio, si aps té modo uno cáueo.

Tr. [*Aside*] Tecum séntio.

Th. Núnc abĭ rus: dic me áduenisse fílio.

Tr. Faciam út iubes.

Th. Cúrriculo iube in úrbem ueniat iám simul tecúm.

Tr. [*Preparing to leave the stage*] Licet.
Núnc ego me illac pér posticum ad cóngerrones cónferam:
dícam ut hinc res sínt quietae atque húnc ut hinc amóuerim.

Scene 4.

Phaniscvs, Pinacivm, *Aduorsitores II.* Theopropides, *Senex.*

[*The talk of the* advorsitores *becomes audible after Tranio goes off.*]

Ph. Híc quidem neque cónuiuarum sónitust, item ut antehác fuit,
néque tibicinám cantantem néque alium quemquam aúdio.
Th. Quaé illaec res est? Quíd illisce homines quaérunt apud aedís meas?
Quíd uolunt? Quid íntrospectant?
Pi. Pérgam pultare óstium.
Heús, reclude: heus, Tránio, etiamne áperis?
Th. [*Observing the servants*] Quae haec est fábula?
Pi. Étiamne aperis? Cállidamati nóstro aduorsum uénimus.
Th. Heús uos, pueri, quíd istic agitis? Quíd istas aedis frángitis? 939
Ph. Heús senex, quid tú percontare, ád te quod nil áttinet?
Th. Níl ad me attinét?
Ph. Nisi forte fáctu's praefectús nouos,
quí res alienás procures, quaéras, uideas, aúdias.
Th. Meaé sunt istae aedís, ubi statis.
Ph. Quíd ăis? [*To Pinacium*] An iam uéndidit
aédis Philolachés, aut quidem iste nós defrustratúr senex?
Th. Véra dico: séd quid uobis ést negoti hic?
Ph. Éloquar:
érus hic noster pótat.
Th. Erus hic uóster potat?
Ph. Íta loquor.

Th. Púere, nimium délicatu's.
Ph. Éi aduorsum uénimus.
Th. Quoĭ hominĭ?
Ph. Erŏ nóstro. Quaeso, quótiens dicendúmst tibi?
Th. Púere, nemo hic hábitat: nam te esse árbitror puerúm probum.
Ph. Nón hic Philolachés adulescens hábitat hisce in aédibus?
Th. Hábitauit: uerum émigrauit iám diu ex hisce aédibus.
Pi. Sénex̆ hic elleborósus est certe.
Ph. Érras peruorsé, pater:
nám nisi hinc hodie émigrauit aút heri, certó scio
híc habitare.
Th. Quín sex mensis iam híc nemo habitat.
Pi. Sómnias.
Th. Égone?
Pi. Tu.
Th. Tu né molestu's: síne me cum pueró loqui.
Némo habitat.
Ph. Habitát profecto: nám heri et nudiuš tértius,
quártus, quintus, séxtus usque, póstquam hinc peregre eiiús pater
ábiit, numquam hic tríduom unum désitumst potárier.
Th. Quíd ăis?
Ph. Triduom únumst haud intérmissum hic esse ét bibi,
scórta duci, pérgraecari, fídicinas tibícinas
dúcerē.
Th. Quis istaéc faciebat?
Ph. Phílolaches.
Th. Qui Phílolaches?
Ph. Quoí patrem Theópropidem esse opínor.
Th. Ei mihi, óccidi,
si haéc hic uera mémorat. Pergam pórro percontárier.

Aín tu istic potáre solitum Phílolachem istum, quísquis est,
cŭ́m ero uostro?

Ph. Hic, ínquam.

Th. Puere, praéter speciem stúltus es.
Vídĕ sis, ne forte ád merendam quópiam deuórteris
átque ibi ampliús quam cui satĭs fŭ́erit biberís.

Ph. Quid est?

Th. Íta dico: ne ad álias aedis pérperam deuéneris.

Ph. Scíŏ qua me ire opórtet et quo uénerim nouí locum.
Phílolaches hic hábitat, quoiius ést pater Theópropides:
quí, postquam pater ád mercatum hinc ábiit, hic tibícinam
líberauit.

Th. Phílolachesne ergo?

Ph. Íta: Philematiúm quidem.

Th. Quánti?

Ph. Trigintá —

Th. Talentis?

Ph. μὰ τὸν Ἀπόλλω, séd minis.

Th. Líberauit?

Ph. Líberauit uálide, trigintá minis.

Th. Aín minis trigínta amicam déstinatum Phílolachem?

Ph. Ā́io.

Th. Atque eam manu émisissĕ?

Ph. Ā́io.

Th. Et postquam eiius hínc pater
Sít profectus péregre, perpotássĕ assiduo, ác simul
tuó cum domino?

Ph. Aió.

Th. Quid? Is aedis émit has hinc próxumas?

Ph. Nón aio.

Th. Quadráginta etiam dédit huic quae essent pígnori?
Ph. Néque istud aio.
Th. Ei, pérdis.
Ph. Immo, suóm patrem illic pérdidit.
Th. Véra cantas.
Ph. Vána uellem: pátris amicu's, uídĕlicet.
Th. Heú, edepol patrem éiius miserum praédicas.
Ph. Nil hóc quidemst,
tríginta minaé, prae quam alios dápsilis sumptús facit.
Th. Pérdidit patrem.
Ph. Ýnus istic séruos est sacérrumus,
Tránio: is uel Hérculi contérere quaesitúm potest.
Édepol ne eiuš patrís me misere míseret, qui quom istaéc sciet
fácta ita, amburét ei misero córculum carbúnculus.
Th. Sí quidem istaec uéra sunt.
Ph. Quid mérear, quam ob rem méntiar?
Pi. [*To those within*] Heús uos, ecquis hasce áperit?
Th. Quid istas púltas, ubi nemo íntus est?
Ph. Álio credo cómisatum abísse: abeamus núnciam
átque porro quaéritemus.
Th. [*Calling after them*] Púere?
Ph. Sequere hac mé modo.
Th. Púere, iamne abís?
Ph. Libertas paénulast tergó tuo:
míhi, nisi ut erum métuam et curem, níl est qui tergúm tegam.

Scene 5.

Theopropides, Simo, *Senes II.*

Th. Perii hércle. Quid opust uérbis? Vt uerba aúdio,
non équidem in Aegyptum hínc modŏ̄ uectús fui,
sed étiam in terras sólas orasque últumas
sum círcumuectus: íta ubi nunc sim néscio.
Verúm iam scibo: nam éccum unde aedis fílius
meus émit. Quid agis tu?

[*Enter Simo from the right.*]

Si. Á foro incedó domum.
Th. Numquíd processit ád forŭ̄m hodié noui?
Si. Etiám.
Th. Quid tandem?
Si. Vídi efferri mórtuom.
Th. Hem,
nouom!
Si. V́num uidi mórtuom efferrí foras:
modo eúm uixisse aiébant.
Th. Vae capití tuo.
Si. Quid tu ótiosus rés nouas requíritas?
Th. Quia hódie adueni péregre.
Si. Promisí foras:
ad cénam ne me té uocare cénseas.
Th. Haud póstulo edepol.
Si. Vérum cras, nisi quí prius
uocáuerit — me, uél apud te cenáuero.
Th. Ne istúc quidem edepol póstulo. Nisi quíd magis
es óccupatus, óperam mihi da.
Si. Máxume.
Th. Minás quadraginta áccepisti, quód sciam,

a Phílolachete?
Si. Númquam nummum, quód sciam.
Th. Quid, ă Tránione séruo?
Si. Id nimiš multó minus.
Th. Quas árraboni tíbi dedit?
Si. Quid sómnias?
Th. Egone? Át quidem tu, qui ístoc speras té modo
potésse dissimulándo infectum hoc réddere.
Si. Quid aútem?
Th. Quod me apsénte hic tecum fílius
negóti gessit.
Si. Mécum ut ille hic gésserit,
dum tu hínc abes, negóti? Quidnam? Aut quó die?
Th. Minás tibi octogínta argenti débeo.
Si. Non míhi quidem hercle: uérum si debés, cedo:
fidés seruandast: ne íre infitias póstules.
Th. Profécto non negábo debere, ét dabo:
tu cáuĕ quadraginta áccepisse hinc té neges.
Si. Quaeso édepol huc me aspécta et respondé mihi:

. . . .

Si. Te uélle uxorem aiébat tuo nató dare:
ideo aédificare hoc uélle aiebat ín tuis.
Th. Hic aédificare uólui?
Si. Sic dixít mihi.
Th. Ei míhi, disperii: uócis non habeó satis.
Vicíne, perii intérii.
Si. Numquid Tránio
turbáuit?
Th. Immō, ézturbauit ómnia.
Delúdificatust mé hodie indignís modis.
Si. Quid tŭ ais?
Th. Haec res síc est ut narró tibi:

delúdificatust me hódie in perpetuóm modum.
Nunc te óbsecro, ut me béne iuues operámque des.
Si. Quid uís ?
Th. I mecŭm, óbsecrō, uná simul.
Si. Fiát.
Th. Seruorumque óperam et lora míhi cedo.
Si. Sume éă.
Th. Eademque opera haéc tibi narráuero,
quot ís me exemplis hódie eludificátus est.

[*Both leave the stage.*]

ACT V.

Scene 1.

Tranio, *Seruos.*

Quí homo timidus érit in rebus dúbiis, nauci nón erit:
átque equidem quid id ésse dicam uérbum nauci néscio.
Nấm erus me postquám rus misit fílium ut suom ărcésserem, (1043) 1044
ábii illa per ángiportum ad hórtum nostrum clánculum.
Óstium quod in ángiportost hórti, patefecí fores, 1046
eáque eduxi omném legionēm, ét maris et féminas.
Póstquam ex opsidióne in tutum edúxi maniplarís meos,
cápio consilium, út senatum cóngerronum cónuocem.
Quóniam conuocáui, atque illi me éx senatu ségregant.
V́bi ego me uideó uenire in meó foro, quantúm potest
fácio idem quod plúrumi alii quíbuš res timida aut túrbidast: 1052
pérgunt turbare úsque, ut nequid póssit conquiéscere.
Nám scio equidem núllo pacto iam ésse posse haec clám senem.

. . . .

Praeóccupabo atque ánteueniam et foédus feriam: mé moror. (1060) 1061
Séd quid hŏc est quod fóriš concrepuit próxuma uicínia?

Érus̆ meus̆ hicquidémst: gustare ego éius sermoném uolo.

Scene 2.

Theopropides, *Senex*. Tranio, *Seruos*. Lorarii.

[*Theopropides enters from Simo's house, attended by mute* lorarii, *and, for a while, does not observe Tranio, who meantime speaks aside.*]

Th. Ílico intra límen isti astáte, ut, quom extempló uocem,
cóntinuo exiliátis: manicas céleriter conéctite.
Égo illum ante aedis praéstolabor lúdificatorém meum,
quoíus ego hodie lúdificabor córium, si uiuó, probe.
Tr. Rés palamst: nunc té uidere méliust quid agas, Tránio.
Th. Dócte atque astu míhi captandumst cúm illo, ubi huc aduénerit.
Nón ego ille extemplo hámum ostendam: sénsim mittam líneam.
Díssimulabo me hórum quicquam scíre.
Tr. O mortalém malum:
álter hoc Athénis nemo dóctior dicí potest.
Vérba illi non mágis̆ dare hodie quísquam quam lapidí potest.
Ádgrediar hominem: áppellabo.
Th. Núnc ego ille huc ueniát uelim.
Tr. Síquidem pol me quaéris, adsum praésens praesentí tibi.
Th. Eúge, Tranió. Quid agitur?
Tr. Véniunt rure rústici:
Phílolaches iam hic áderit.
Th. Edepol mi ópportune aduénerit.
Nóstrum ego hunc uicínum opinor ésse hominem audacem ét malum.

Tr. Quídum?
Th. Quia negát nouisse uós —
Tr. Negat?
Th. nec uós sibi
númmum umquam argenteí dedisse.
Tr. Abĭ, lúdis me: credo haúd negat.
Th. Quíd iam?
Tr. Sciŏ, iocáris tu nunc: nam ílle illud quidem haúd negat.
Th. Ímmo edepol negát profecto, néque se hasce aedis Phílolachi
uéndidisse.
Tr. Eho án negauit síbi datum argentum, óbsecro?
Th. Quí ius iurandúm pollicitust dáre se, si uellém, mihi?
Tr. Néque se hasce aedis uéndidisse néque sibi argentúm datum?
Th. Díxi ego istuc idem ílli.
Tr. Quid ait?
Th. Séruos pollicitúst dare
suós mihi omnis quaéstioni.
Tr. Núgas: numquam edepól dabit.
Th. Dát profecto.
Tr. Quín et illūm ín ius si ueniám, mane.
Th. Éxperiar, ut opínor.
Tr. Certumst?
Th. Cértumst.
Tr. Mihi hominém cedo:
uél hominem tu aedís mancipio pósce.
Th. Immo hoc primúm uolo,
quaéstioni accipere séruos.
Tr. Fáciundum edepol cénseo.
Th. Quíd si igitur ego accérsām homines?
Tr. Fáctum iam esse opórtuit.

Égo ĭnterim hanc aram óccupabo.
Th. Quíd ita?
Tr. Nullam rém sapis:
nĕ enim illi huc confúgere possint quaéstioni quós dabit.
Híc egō tibi praésidebo, ne ínterbitat quaéstio.
Th. Súrge.
Tr. Minume.
Th. Ne óccupassis, óbsecro, aram.
Tr. Cúr?
Th. Scies:
quía enim id maxumé uolo, ut illĭ ístoc confugiánt. Sine:
tánto apŭd iudicem húnc argenti cóndemnabo fácilius.
Tr. Quód agas, id agas: quíd tu porro sérere uis negótium?
Néscis quam metúculosa rés sit ire ad iúdicem.
Th. Súrgedum huc igitúr: consulere quíddamst quod tecúm uolo.
Tr. Síc tamen hinc consílium dedero: nímio plus sapió sedens.
Túm consilia fírmiora súnt de diuinís locis.
Th. Súrge: ne nugáre: aspicedum cóntra me.
Tr. Aspexí.
Th. Vides?
Tr. Vídeo: huc siquis íntercedat tértius, pereát fame.
Th. Quídum?
Tr. Quia nil quaésiti sit: íta mali hercle ambó sumus.
Th. Périi.
Tr. Quid tibíst?
Th. Dedisti uérba.
Tr. Qui tandém?
Th. Probe
méd emunxti.
Tr. Víde sis, satine récte: num muccí fluont?

Th. Ímmo etiam cerebrúm quoque omnĕ é capite emunxtí meo.
Nam ómnia male fácta uostra répperi radícitus:
nón radicitús quidem hercle, uérum etiam exradícitus.
Tr. Númquam edepol hodié di med inuítum destinánt tibi.
Th. Iám lubet tibi ígnem et sarmen, cárnifex, circúmdari?
Tr. Né faxis: nam elíxus esse quam ássus soleo suáuior.
Th. Éxempla edepol fáciam ego in te.
Tr. Quía placeo, exemplum éxpetis.
Th. Lóquere: quoiusmodí reliqui, quom hínc abibam, fílium?
Tr. Cúm pedibus manibús, cum digitis aúribus, oculís labris.
Th. Áliud te rogo.
Tr. Áliud ergo núnc tibī respóndeo.
Séd eccum tui gnatí sodalem uídeŏ huc incédere,
Cállidamatem: illó praesente mécum agito, siquíd uoles.

Scene 3.

Callidamates, *Adulescens.* Theopropides, *Senex.* Tranio, *Seruos.*

Cd. Ýbi somnum sepelíui omnem atquĕ édormiui crápulam,
Phílolaches uenísse dixit míhi suom peregre húc patrem,
quóque modo hominem áduenientem séruos ludificátus sit.
Aít se metuere ín conspectum suí patris procédere.
Núnc ego de sodálitate sólus sum oratór datus,
quí ă patre eius cónciliarem pácĕm. Atque eccum, óptume.
Iúbeo te saluére, et saluos quom áduenis, Theópropides,
péregre, gaudeo. Híc apud nos hódie cenes: síc face.

Th. Cállidamates, deí te ament: de céna facio grátiam.
Cd. Quín uenis?
Tr. Promítte: ego ibo pró te, si tibi nón lubet.
Th. Vérbero, etiam inrídes?
Tr. Quiăn me pró te ire ad cenam aútumo?
Th. Nón enim ibis: égo ferare fáxo, ut meruisti, ín crucem.
Cd. age mitte ista: cito ád me ad cenam.
Tr. Díc uenturum: quíd taces?
Cd. Séd tu, istuc quid cónfugisti in árăm?
Tr. Inscitíssumu's:
áduenieus pertérruit me. Lóquere nunc quid fécerim.
Núnc utrisque dísceptator éccum adest: age dísputa.
Th. Fílium corrúpisse aio té meum.
Tr. Auscultá modo.
Fáteor peccauísse, amicam líberasse absénte te,
faénori argentúm sumpsisse: id ésse absumptum praédico.
Númquid aliud nísi quod faciunt súmmis gnati géneribus?
Th. Hércle mihi tecúm cauendumst, nímiš qui's oratór catus.
Cd. Síne me dum istuc iúdicare. Súrge: ego isti adsédero.
Th. Máxume. Accipito hánc modo ad te lítem.
Tr. Enim istic cáptiost.
Fác ego ne metuám mihi atque—ut tú meam timeás uicem.
Th. Iám minoris haéc facta omnia fácio prae quam quíbuš modis
mé ludificatúst.
Tr. Bene hercle fáctum et factum gaúdeo:
sápere istac aetáte oportet quí sis capite cándido.
Th. Quíd ego nunc faciám?
Tr. Si amicus Deíphilo aut Philémoni's,

dícito eis, quo pácto tuos̆ te séruos ludificáuerit:
óptumas frustrátiones déderis in comoédiis.
Cd. Tácĕ parumper: síne uicissim mé loqui. Auscultá.
Th. Licet.
Cd. Ómnium primúm sodalem me ésse scis gnató tuo.
Ís adit me: nam illúm prodire púdet in conspectúm tuom
própter ea quae fécit, quom te scíre scit. Nunc te óbsecro,
stúltitiae adulescéntiaequē̆ éius ignoscás: tuost.
Scís solere illánc aetatem táli ludo lúdere.
Quícquid fecit, nóbiscum una fécit: nos delíquimus.
Faénus, sortem súmptumque omnem, quí amica emptast, ómnia
nós dabimus, nos cónferemus, nóstro sumptu, nón tuo.
Th. Nón potuit ueníre orator mágis ad me inpetrábilis
quám tu: iam neque illí sum iratus néque quicquam suscénseo.
Ímmo me praesénte amato, bíbito, facito quód lubet:
si hóc pudet, fecísse sumptum, súpplicī habeó satis.
Cd. Díspudet.
Tr. Bis ísti ueniast: quíd me fiet núnciam?
Th. Vérberibus, lutúm, caedere péndens.
Tr. Tamen, etsí pudet?
Th. Ínterimam hercle ego té, si uiuo.
Cd. Fác istam cunctam grátiam:
Tránioni mítte, quaeso, hanc nóxiam causá mea.
Th. Áliud quiduis ímpetrari a mé facilius pérferam,
quam út non ego istum pró suis factis péssumis pessúm premam.
Cd. Mítte, quaeso, istúm mihi.
Th. Em uidĕn? V́t resistat fúrcifer?

Cd. Tránio, quiésce, si sapis̆.
Th. Tú quiesce hanc rém modo
pétere: ego illum ut sít quietus uérberibus subégero.
Tr. Níl opust proféctŏ.
Cd. Age iam, síne ted exorárier.
Th. Nólo ores.
Cd. Quaeso hércle.
Th. Nolo inquam óres.
Cd. Nequicquám neuis.
Hánc modo unam nóxiam unam quaéso fac causá mea.
Tr. Quíd grauaris? Quási non cras iam cómmeream aliam nóxiam:
íbĭ utrumque, et hóc et illud, póteris ulciscí probe.
Cd. Síne te exorem.
Th. Age ábi, abi inpune. Em, huíc habeto grátiam.
[*To the audience*] Spéctatores, fábula haec est ácta: uos plausúm date.

NOTES.

Arabic numerals preceded by a section mark refer to the Introduction.

TITLE–PAGE.

(1) **Mostellaria**: an adjective derived from * *mostellum*, a diminutive to *monstrum*, 'prodigy'; sc. *fabula;* render by *the play of the little ghost.* The title of another of Plautus's comedies is *Cistellaria*, 'the play of the little chest.' The Greek original of our play was called *Phasma*, 'Ghost.' This original is attributed to Philēmon, partly because of the 'gag' in 1149 (see note), and partly because of the not inconsiderable stylistic likeness between the *Mostellaria* and the *Trinummus*, which is a certain adaptation from Philemon.

(2) There are several imitations or adaptations of the *Mostellaria* in English. In Ben Jonson's *Alchemist* we have a plot turning on very similar incidents, with perhaps a trace or two of direct imitation (see note on 544); while Thomas Heywood's *The English Traveller* translates a good portion of the *Mostellaria*, interweaving this material with a very different plot. This play would make a good subject for the study of contamination, — a process by which Terence, and Plautus, too, if we may believe Terence (cf. *Andria*, Prologue 18), built up a single Latin play from parts of two Greek plays. Another rather close adaptation of the *Mostellaria* is the novelist Fielding's comedy of *The Intriguing Chambermaid.*

(3) The relation between Shakespeare's *Taming of the Shrew* and the *Mostellaria* is also interesting. This relation has been declared to consist of nothing save the taking over of the names *Tranio* and *Grumio;* but in both plays Tranio is the tempter and seducer of an exceeding well brought up young master (cf. *Shrew*, I. i., with the

opening scene of our play); in both plays Grumio gets a beating (cf. *Shrew*, I. ii. with the opening lines of the *Mostellaria*); in our play Tranio's chief dramatic business is to beguile his old master and then to fall into an altercation with him, and in the *Shrew* (V. i.) Tranio comes into violent quarrel with his old master; the raptures of Philolaches when his lady-love appears upon the stage (I. iii.) are not unlike Lucentio's raptures at the first sight of Bianca (*Shrew*, I. i.). With these coincidences before us, we may well believe that the *Mostellaria*, through an acting version, was an explicit source of our own great dramatist's *Taming of the Shrew*.

PERSONAE.

A large proportion of our characters have tell-tale names, most of which retain their original Greek form.

Tranio: etymologically cognate with τετραίνει, 'pierces,' and specifically derived from τρανής, with a by-form τρανός, which was an epithet of the god Hermes as the interpreter and revealer (cf. Cornutus, *N.D.* 16: πρῶτον μὲν διάκτορος κέκληται, ἤτοι ἀπὸ τοῦ διάκτορος εἶναι καὶ τρανός). The adverb τρανῶς is used by Aeschylus and Euripides with verbs of saying, showing, and learning, and these complexes mean 'to reveal' or 'to have revealed.' In our Latin version there is more than one play on the name of Tranio in its remoter etymological sense of 'piercing' (see notes on 825, 903, 984); while as a sort of Hermes, the revealer, Tranio is identified with the Roman prophet-king, the personified *picus*, 'wood-pecker' (see notes on 514, 667, 1103, 1113); again, harking back to the remoter etymology, Tranio is likened unto the actual wood-pecker (*picus*), and perhaps even to the magpie (*pica*, see notes on 5, 65, 827, 835, 1115; and cf. Nonius, 518, 31, *Picumnus et auis est Marti dicata, quam picum uel picam uocant, et deus qui sacris Romanis adhibetur*). Abbreviated *Tr.*

Grumio: *Clod*, *Clodhopper*, is suggested as a rendering; cf. *grumus*, defined by Latin glosses[1] as *congestio pulueris*, 'heap of dust' (see note on 40). Abbreviated *Gr.*

Philolachēs: the significance of the name is not clear. Abbreviated *Pl.*

Philēmatium: *Kissy*. Abbreviated *Pm.*

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[1] For this and subsequent references to Latin glosses, Goetz, *Thesaurus Glossarum Emendatarum* should be consulted.

Scapha: the rendering *Vane* is suggested by the use — not known to be ancient — of a boat for a weathercock. A parasite and flatterer was called a boat (λέμβος) by Anaxandrides, *Odyss.* 2. 7, ὄπισθεν ἀκολουθεῖ κόλαξ τῳ; λέμβος ἐπικέκληται, 'should a flatterer tag after us, we dub him trailer'; cf. the definition in Nonius (535): *scaphae sunt nauiculae quae maiores naues consecuntur.* Abbreviated *Sc.*

Callidămătes: (Beauty-tamer?) *Lady-killer.* Abbreviated *Cd.*

Delphium: abbreviated *De.*

Sphaerio: abbreviated *Sp.*

Theopropides: *Prophetson.* This name is doubly applicable to the old gentleman, first, because of his superstition, and secondly, because he is as wax in the hands of the slave Tranio, himself a revealer of no mean parts. There is a note of irony, too, for Theopropides is a very stupid foil to his clever slave contratype. Abbreviated *Th.*

Misargyrides, danista: *Hate-silver-son, money-lender.* The name is obviously ironical. Abbreviated *Da.*

Simo: abbreviated *Si.*

Phāniscus: *Little Revealer.* Cf. Φᾱνός, the name of a sycophant in Aristophanes, *Eq.* 1256. Abbreviated *Ph.*

Pĭnăcium: Greek πινάκιον, 'tablet.' A spiteful messenger in the *Stichus* also has this name. The πινάκιον was a voting tablet or contained information in a case of εἰσαγγελία. Abbreviated *Pi.*

Lorarii: *Floggers.* These are mute characters. Other mute *personae*, addressed by the leading characters, but not indicated in scene headings, are employed in the play.

ARGUMENTUM.

This acrostic synopsis does not come from Plautus, but was probably the work of an unknown Roman scholar and critic of the first century B.C.

1. manu misit: Plautus would have written *manu emisit* (cf. 975). **amores**: plural like *deliciae* (15).

3. senem ut reuenit ludificatur: a sort of prolepsis (§ 77) for *ut senex r. eum l.*

4. monstra fieri: *ghosts were walking.*

5. prōtinam: in Plautus, *prŏtinam*; = *statim.*

6. lucripeta: *gain-seeker*, is a counterpart of Plautus's ironical *lucrifuga* (*Pseud.* 1132), 'gain-shunner,' which renders the name

Misargyrides in this play. **faenus faenerator**: for the alliteration and repetition cf. §§ 79, 82.

7. ludos . . . fit senex: passive to *ludos senem facit* (cf. *Epid.* 706); *ludos facere* as a quasi-compound (cf. *ludificatur* in 3) governs another accusative. **mutuom**: short for *mutuom argentum; mutuom* with *accipere* means 'to raise a loan.'

8. pignus: in apposition with *mutuom;* render by *for an option, payment* (cf. 978); the technical word for *pignus* was *arrabo* (649, 918, 1013). **emptis aedibus**: *on the house* (*he had*) *taken;* the case is dative (§ 62. 3 ?).

8–10. dicit . . . requirit . . . ait . . . inspectat: note the alternation of subject.

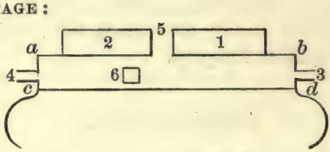
9. uicini proxumi: *the next door neighbor's.*

11. gnati = *nati* (§ 34. 3). **exoratur tamen**: *is appeased, for all that.*

ACT I. SCENE 1.—VERSES 1–84.

The lexica and older reference books cite by act, scene, and line; a control of these citations is afforded by the running title, which supplies the numbering given by Naudet's *Plautus* in the Lemaire collection. These act and scene numbers do not correspond with those of the present edition.

(1) PLAN OF STAGE:



abcd = stage, representing a street.

1 = house of Theopropides, opening on right of rear wall.

2 = house of Simo, opening on left of rear wall.

3 = door leading to the city and the adjacent country.

4 = door leading to the Piraeus.

5 = alley between 1 and 2.

6 = altar near the house of Simo.

The scene is laid at Athens, as in most of the comedies of Plautus and all of Terence's. The local color and allusions are also Athenian, or at least Greek, in the Romanized Greek comedy of these authors.

(2) CHARACTERS AND SYNOPSIS. — Instead of giving here a synopsis of the entire play, the student is referred to the synopses introducing the scenes of each act, viz. before the notes on 1, 85, 157, 313; 348, 407; 431, 532, 689, 783; 858, 885, 904, 933, 993; 1041, 1064, 1122.

This scene introduces us to two of our *dramatis personae*. Tranio is the leading character of the play. In this scene he is chidden for having led his young master along the downward path to ruin, and threatened with vengeance upon the return of his old master. Grumio, who chides him, is a sturdy country slave, loyal to his old, and devoted to his young, master, whose dissipations he plainly characterizes, but lays the blame for them on Tranio.

(3) COMMENT. — Dramatically the scene takes the place of a prologue, sketching in the circumstances that precede the critical moment, and foretelling the return of old master to set young master to rights, and bring Tranio, his seducer, to book.

Grumio leaves the stage at the end of the scene to return no more. A more provident playwright might have used him to great purpose in unmasking Tranio and egging on his old master to punish his wicked fellow-slave. We find a similar dramatic lavishness in *Epidicus*, Act I. sc i.; while in the *Trinummus* Megaronides (Act I. sc. i. and ii.) appears again as a makeshift in Act III. sc. iii. Terence also employs a character of this kind, Geta by name, in the *Phormio*, I. i.

(4) THE LANGUAGE of the scene is violent, rich in abusive epithets (§ 88) and in oaths and ejaculations (§ 90).

(5) METRE. — The scene is a *Diverbium* (§ 12), and written in *Iambic Senarii* (§§ 13, 14).

1. e culina: the kitchen, let us suppose, opened on the alley and not on the street. **sis** = *si uis* (§§ 37. 2, 43), in ironical courtesy. **foras**: *out of doors* (§ 46). **mastigia**: *rip*, *rapscallion;* a quasi-desiderative noun, and means 'wanting the whip'; genuine Latin is *uerbero*, with the same meaning; for derivation and signification, see §§ 38, 88.

2. argutias: *quips*, synonymous with *facetiae*, *sales;* for the number, cf. § 59. 1.

3. erilis: (*young*) *master's;* cf. § 61.7. **permities**: *ruination* (§ 41. 1); cf. *Asin.* 133, *perlecebrae*, *permities*, *adulescentum exitium*, and *Pseud.* 364. The verse cited lets us surmise that *permities* means 'ruining by indulgence.' It is perhaps a humorous perversion of

pernicies, 'destruction,' based on *permittit*, 'gives a free hand to.' The Century Dictionary cites s.v. *permittance*: this unclean *permittance* defeats the sacred and glorious end both of the moral and judicial law.

4. pol: *gad;* a much-worn oath-form (§ 90) of the name Pollux; we have similar squeezes in the oaths of Elizabethan drama, e.g. By'r Lakin, Zounds, 'S death, etc. **ruri**: *on the farm;* see note on *pistrinum*, 17. **si uiuam**: *as sure as I live*, hardly different from *si uiuo* (see § 71, 1), 1067. **ulciscar probe**: a *good* beating (punishing) is good Latin.

5. nido: *nest*, *hole;* easily said to Tranio, who was, by equivoque, a *picus* (see note on Tranio's name). **nam**: *why!* common in Plautus immediately before interrogatives; *nam* may also be postponed, following the interrogative immediately or with an interval (see 368). The sense 'for,' though already established by Plautus's time for *nam*, was by no means so universal as it subsequently became; see also note on *enim*, 551.

6. quid . . . clamatiost: vigorous circumlocution for *quid clamas;* on *-st*, see § 37, 3. **malum**: *the mischief!* seems here as an expletive to admit hiatus and syllaba anceps (see § 10. 6).

8. abi . . . abi: note the variety of metrical position (§ 83). **diērecte**: more often in the form *dīērecte* (see § 7. 2), e.g. in *Bacch.* 579. Nonius (49. 24) is cited for the following definition: *dierecti dicti cruci fixi, quasi ad diem erecti*, and by deriving from *dīo-* (see 765, note) + *erectus* we may reconcile the ancient definition with modern etymology. The fact that *dierectus* is always employed in connection with verbs of motion (for *quiescere*, 'to come to a stop,' in *Capt.* 636, does not constitute an exception) has led some modern scholars to define by 'straight, direct.' It seems best to follow Nonius, though his definition may be a mere popular etymology suggested by a context like that of 850 below. This epithet is always very violent, at least as much so as German *verfluchtes* or 'd—d' in our vernacular. It is always applied to slaves or inferiors, if addressed to persons, but is said of a boat (*Men.* 442), and of the heart (*Capt. l.c.*); cf. also Varro *ap.* Non. *l.c.*, *apage in dierectum a domo nostra istam insanitatem.* The epithet is desiderative, a condensed wish, 'may you be hanged'; see note on 1, *mastigia.*

10. em: *there!* This interjection (§ 89) sometimes, as here, accompanies a blow, is frequent before demonstratives and, like *tum*,

occasionally introduces an apodosis. **hocine uolebas** : *is this what you were itching for?* The tense is adapted to the emotion of Grumio, not to Tranio's recognition of it; for the form of *hocine*, see § 48. 2. **perii** : for the tense, see § 71. 2. **qur . . . uerberas** : spelling explained in §§ 34. 5, 35.

11. quia uiuis : like a child's 'because.' **patiar** : sc. *id quod facis.* **sine adueniat . . . sine uenire** : for *adueniat*, see § 68; for the shift, see § 76. 1.

12. saluom : spelling explained in § 36. **absentem comes** : a play on *est*, 'is,' and *est* (*edit*), 'eats'; for the sense of *comes*, cf. Cicero, *ad Att.* vi. 1. 25, *putat enim suos nummos uos comedisse.*

13. frutex : render by *scrub* (§ 88), the degraded form of 'shrub' (cf. 'scrub-oak').

14. comesse : with equivocal meanings, *to be with* and *to devour.* The whole of 14 is an expanded echo — with the usual note of protest — of *absentem comes* (12). **possiet** : for form and construction, see §§ 55, 67. 3; might also be explained as the verb of an explanatory *ut*-clause (§ 69. 2), depending on *uerum.*

15. urbanus : an ironical compliment to the petted city domestic. **scurra** : *dandy.* **deliciae popli** : *universal pet* or *popular favorite*; on the number of *deliciae*, see § 59. 1, and on the spelling of *popli*, § 37. 1.

16. tu : repeating *tu* in 15 (see § 79. 2). **sane hoc, credo** : *doubtless for this reason, I presume.*

17. in pistrinum : the preparation of flour was very toilsome, and often visited as a severe form of punishment on offending city domestics when relegated back to service with the gangs of country slaves (see note on 19). **actutum** : *forthwith*, or, in this future connection, *by and by.* **tradier** : for the form, see § 57, and for the tense, § 72. 2.

18. cis . . . paucas tempestates = *intra paucos dies;* archaic, and perhaps meant to be elegant. The common people — witness the southern darkies — exhibit a fondness for long words and an affectation of elegance in diction no less than the learned.

19. genus ferratile : *the chain-gang, to wit;* on *ferratile*, see § 42.

22. pergraecaminei : on the spelling (*ei* for ī), see § 36. 5; in sense *pergraecaminei* probably forms a climax with *bibite;* the Latin glossary of Paulus-Festus defines by *epulis et potationibus inseruire.* With this we may compare Cicero, *Verres*, ii. 1. 66, *fit . . . inuitatio ut*

Graeco more biberetur ; . . . poscunt ('they drink toasts') *maioribus poculis.* But in view of words like *Bohemian* and *Philistine*, the application of *pergraecaminei* may be more general; cf. Cicero, *ibid.* 2. 7, *nihil ceterorum simile Graecorum : nulla desidia, nulla luxuria.*

23–24. Note the alliterations (§ 82) and the asyndeton (§ 75). The *amicae* [see general note (1) on Act I. sc. 3] appear in the sequel, but not the parasites. In 24 every word is Greek (§ 38) or Greekish. **obsonate**: a hybrid based on Greek ὀψώνης, 'fish-buyer, caterer' (fish being the gourmand's chief delicacy at Athens), but treated as a Latin compound (*ŏ̄b-sonare*, § 6. 1, 2). **pollucibiliter**: adverb from *pollucibilis* (sc. *cena*), 'a dinner fit for Pollux.' The important rôle played by Pollux (Πολυδεύκης) in earlier Italian life is attested by the oath-forms *pol* (see note on 4) and *edepol*, oaths used by both men and women, while only women swore by his twin, Castor (see note on 157).

25. haecine mandauit: *is this what he bade?* on the word *haecine*, see § 48. 2. **peregre**: for its shifting signification, see § 65. 3, and cf. *procul*, 'from afar,' *Aeneid*, vi. 651. **it**: a perfect, according to § 54, but might be a present (§ 71. 8).

26. hocine modo . . . offendet: *is this how he will find?*

28. ut . . . corrumpat: for the construction, see § 69. 2.

29. duco: *I infer.* **quom his factis studet**: *seeing that he pursues his present practices;* for *quom* causal with the indicative, see § 66. 4, and for the force of *his*, § 48. 1.

30–31. quo: the psychological confusion of equality with inequality in comparison (see § 64. 4) is also exhibited in English, e.g. "I find the book less (= *not so*) interesting for its drama . . . as for its descriptive force" (Le Gallienne's *George Meredith*,[5] p. 196); this confusion is further attested in the continuation of *adaeque . . . parcus* by *nec magis continens*; cf. also *Merc.* 335, *miserior . . . aeque.*

32. in aliam partem palmam possidet (§ 82): *holds the record in the opposite direction.*

33. uirtute . . . tua: *thanks to you*, said in irony.

34. quid tibi malum me . . . curatiost = *quid . . . me curas;* cf. 6 and 889. **me**: for case, see § 63. 1.

35. an . . . non sunt: see § 73. 1. 5. **quos cures bouis**: *cattle to tend;* on *bouis*, see § 45.

36. scorta: a coarser name for the *amicae* of 23. **ducere**: used of lawful marriages, here describes an illicit *liaison.*

37. fiducia: *by pledging, at risk of.*

38. fu: *foh!* This interjection was described by an ancient critic as an inarticulate (*illiteratus*) sound; cf. Boswell's *Johnson*, *anno* 1764: "Generally when he had concluded a period . . . he used to blow out his breath like a whale. This seemed in him to be a contemptuous mode of expression, as if he had made the arguments of his opponent fly like chaff before the wind." Philosophical gibberish so nauseated one of Lucian's characters (*Philop.* 2) as to make him cry, *φῦ φῦ φῦ φῦ τῶν ὕθλων ἐκείνων*, 'foh! what stuff is this!' Note Congreve's *Way of the World*, IV. i.: "If you doubt him, you had best take up with Sir Wilfull. . . . How can you name that superannuated lubber? Foh!" Also cf. *Cas.* 727, *fy, fy, foetet tuos mihi sermo*, 'foh, I'm sick of your talk.'

39. dique omnes perdant alii: for the phrase *di . . . alii*, cf. *Persa*, 755, *dique alii omnis*, also *Poen.* 460, (*Venus et*) *dei deaeque ceteri*; *Trin*, 944; Livy, 26, 8. 5; for the oath formula, see § 90. **oboluisti alium**: *you have got* (§ 71. 3) *a garlic smell;* these words, though coördinate, excuse the previous imprecation, see § 74. 3; *alium* puns on *alii* (§ 87): the quip in *alium* has a wide range in comedy, e.g. in *Midsummer Night's Dream*, IV, ii. end, "And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath."

40–41. Note the mass of epithets (§ 88). **germana inluvies** = *native filth*, render by *you filthy creature*, and compare *κονιορτός*, 'dust,' but, as an epithet, 'dirty fellow.' In this epithet we may see a pointed allusion to Grumio's name as explained in the note under *Personae.* For the situation compare Congreve's *Old Bachelor*, IV. iv., "Oh, monstrous, filthy fellow . . . you stink of brandy and tobacco," etc. **rusticum hercus** (*ἕρκος*): the stable-yard of a farmhouse was notoriously filthy (cf. *Odyssey*, 17. 297). **hara sui**: *sty for the pig* (see § 62. 3). **caulae caprum**: *goat-pen.* These are items in the description of the stable-yard, being in a sort of partitive apposition with *hercus.* With this string of farmyard epithets applied to a farm-hand like Grumio, we may compare Shakespeare's epithets for a tailor in *The Taming of the Shrew*, IV. iii. 106 ff.

> "O monstrous arrogance! Thou liest, thou thread, thou thimble,
> Thou yard, three-quarters, half-yard, quarter, nail!
>
> . . . .
>
> Away, thou rag, thou quantity, thou remnant!

commixta: neuter plural, belonging to all the epithets. **quid uis fieri**: *what would you have?*

42. superior: continues *omnes;* note the inconcinnity (§ 76). **superior quam erus accumbere**: *dine at head of table;* the natural place for a slave was "below the salt," but Tranio had so far got the upper hand of his young master as to sit above him at table. The rendering 'dine' enables us to exhibit the zeugma by which *accumbere* ('recline') is construed with *uictibus*, as though it were *uesci.*

47. habeas: *keep;* for the mood, see § 67. 1. **aueis**: for the spelling, see § 36. 5.

48. sine: do not confound with its homonym; see § 43. **aleato**: *garlic salad*, derived from *allium*, as *cibatus* is from *cibus;* for the spelling, see § 36. 6; as to case, *aleato* lies in the debatable ground between means and manner; *per* with the accusative might be substituted for it; cf. *argento* in 241. **fortunas**: for the case, see § 63. 2.

49. patiunda sunt: sc. *fortuna et miseria*, inferred from their adjectives.

50. me, te: for the case, see § 63. 2.

51. quasi inuidere: *to 'sort of' envy.* In connections like this the colloquial phrase, 'sort of,' is the only translation for *quasi* that is as light as the original. **inuidere . . . uidere**: note the play on words, § 87. **hoc**: see note on 16.

52–53. quia: this, and not *quod*, is the current causal particle in Plautus. **benest . . . malest . . . dignissumumst**: for *-st*, see § 37. 3; for the thought, cf. *Truc.* 744, where the moral is pointed: *nam inuidere alii bene esse, tibi male esse, miseriast.* **dignissumumst**: **decet me**, etc.: *we get our full dues: mine is*, etc.; this passage is instructive for the etymology of *dignus*, which is derived from *decet.* **te bubulcitarier**: *yours the kine to tend*, will render the archaism; see § 57, and cf. also § 39.

54. pulcre . . . miseris modis: for the inconcinnity, see § 76. 1, and cf. § 64. 2.

55. o carnuficium cribrum: literally, 'O sieve of the executioners,' is expanded and expounded in the two next verses: the torturers (*carnufices*) shall drive him through the streets, his hands strung out on the *patibulum* behind his back, pricking him (*forabunt*) as they go with goads, — all preparatory to swinging him up, and making of the *patibulum* the transverse to the cross of his final flogging, or even death. The epithet *cribrum* (see note on *dierecte*, 8) is desiderative,

or here prophetic. Render by, *Oh, but the cops will riddle you, that's what'll happen, I guess.*

56. ita, etc. : introduces a reason for the epithet of the previous verse ; see § 74. 3.

57. eueniet . . . ut reueniat: for the construction cf. *Persa*, 535, *neque eueniet . . . ut in luto haeream;* also see *Poen.* 1170.

58. qui : for the form and signification, see §§ 49, 50. **qui scis an**: may be rendered by *perhaps*, but see § 73. 2. **istuc** : *what you say, your prophecy;* see § 48. 1.

59. merui : note the deponent form *merear*, of somewhat different signification, in 987, and see § 52 ; with *merui* supply *id*, and see § 63. 8.

60. orationis . . . face : *save yourself the trouble of talking.* **compendi**: for case, see § 61. 2. **face**: for form, see § 56.

61. te : pleonastic, see § 79. 2. **mala re** : periphrastic (see § 80) for *malum*, 'beating,' a word characteristic of slaves' talk ; see note on 700, and cf. 529. Note the alliteration with *m* in this verse, as often with *macto* (cf. Lewis and Short, *Lat. Dict.* s.v. II. B). **mactari**: in its literal sense ; here a frequentative (see § 39) to *maco*, 'I beat, maul,' but doubtless ironically allusive to its homonym *macto*, of different etymological *provenance*, which means 'I magnify, honor, bless' ; compare our English euphemistic 'to bless,' which means 'to abuse, insult.'

62. eruom: for spelling, see § 36. **daturin** : for *-n* = *-ne* see § 37. 4.

63. dator: *generous.* To their *amicae*, lovers were either good givers (*Cist.* 373 ; *Truc.* 244, 247 ; cf. *Curc.* 297) or not (*Asin.* 165 f.). **agite**: for the change of number, see § 59. 4 ; *age* and *agite* are little more than interjections ; see § 89.

64. quoniam : *now that;* this verse and the next repeat 22–24 ; see § 81.

65. este : for the form, see § 43. **ecfercite** : *stuff.* **saginam** : this was stored food of any kind, but often seems specifically to mean 'poultry-feed.' **caedite** : *peck at, devour;* this rendering presupposes that *caedite* is here a translation of a specific sense of Greek κόπτω, 'I cut,' of which *caedo* is the general Latin equivalent. If this interpretation is correct, we have here a further allusion to *Traniopicus;* see notes on *Personae.*

66. in Piraeum : Plautus never omits the preposition with this name (cf. § 65).

67. in uesperum: *for the evening meal.* **parare**: *to procure;* for construction, see § 72. 3. **piscatum**: note the formation in *-atus*, and see note on *aleato*, 48. With *parare piscatum*, compare *obsonate* in 24.

68. faxo: for the form, see § 54. **adferat**: for the construction, see § 68.

69. quid est quod: *what's the reason that? why?* In this formula *quod* may have causal force; cf. *Aul.* 435, *quid est qua prohibes nunc gratia nos coquere hic*, where *qua gratia* seems to show the Roman feeling for *quod.* We may grant that all pronominal ablatives in *-d* (see Lindsay's *Latin Inscriptions*, p. 13, § 10), save *med* and *ted* (§ 47), had perished before Plautus's time, and still believe that the neuter accusative *quŏd* was residuary legatee of functions of the ablative **quōd.* It seems possible, however, that *quod*, 'why,' with verbs of motion, had its origin as a cognate accusative (see § 63. 6); though an example like the following, *Bacch.* 249, *quid hoc qua causa eum hinc in Ephesum miseram*, where *quod* might be substituted for *qua causa*, suggests that here also *quod* was causal; cf. note on 691. **optuere**: *scowl at.* **furcifer**: literally *cross-bearer*, alludes to the punishment more fully described in the note on 55. As usual, the epithet is desiderative; compare the paraphrase in *Cist.* 248, *dignu's . . . qui furcam feras.*

70. tibi: for the construction see § 62. 2. **istuc nomen**: *the title you bestow*, see § 48. 1.

71. istuc 'actutum' sino: *I'll not mind your 'by and by.'*

72. ita est; sed, etc.: *never mind* or *very well;* cf. *Poen.* 237, *itast, uerum hoc unum tamen cogitato*, etc., and *Turpilius*, 9, *ita est: uerum haud facilest uenire illi ubi sita est sapientia.* In all these cases *ita est* ironically admits a statement, preparatory to citing a proverb in refutation. **nimio**: an exaggeration for *multo* (see § 4).

73. For the general phraseology of this proverb (§ 86), cf. *Pseud.* 281, *nimio id quod pudet facilius fertur quam illud quod piget.* **uenire . . . moleste**: for the shortening of words become dissyllabic by elision, see § 6. 1. **moleste est**: sc. *tibi*, and cf. *tibi malest*, 52. **cupide petas**: for the phraseology, cf. *Cas.* 267, *cupide cupis*, and see § 79. 4; for the mood of *petas*, see § 67. 2. Note the inconcinnity of *uenire . . . petas*, and see § 76.

74. nunciam: here and throughout Plautus a trisyllable (see § 35).

75. nē : here affirmative (see § 43); this *ne* may be detected by its affinity for the personal and demonstrative pronouns (cf. 562, 564, 585). **hercle**: (*by*) *George!* an oath-form (see § 90) of 'Hercules.'

76. satin: means in Plautus *quite? really?* For the form, see § 37. 4. **flocci**: *a fig.* For the case see § 61. 1.

77. Note the other oath-formulae given in § 90.

78. facite . . . ut redeat: contrast with *faxo . . . adferat* in 68.

81. periere: may be a perfect for a future perfect (by § 71. 4), or may be an intrusion into a dependent clause of the emotional perfect (see § 71. 2). **et aedis et ager**: *town-house and landed estates as well;* these words stand in explanatory or itemizing apposition (see note on *hara sui*, etc., in 40) with *omnia.* **nunc redit**: *presently returns;* for the tense, see § 71. 1, and notes on *actutum* and *tradier* in 17.

82. relictae reliquiae: a cognate accusative turned to cognate nominative in the passive (see § 79. 3).

83. eccum: for the form, see § 48. 2.

84. adulescentī: for the form, see § 45.

ACT I. SCENE 2. — VERSES 85–156.

(1) CHARACTERS AND SYNOPSIS. — In this scene Tranio's young master is brought upon the stage. In scene 1 Grumio had given a general exposé of his young master's ribald conduct, visiting the chief blame therefor on the seductions of Tranio. Now, not unlike another Prodigal Son, Philolaches himself, in a penitent but maudlin state of mind, comes forward and delivers himself of a *parable of a house.* The house had been well built and neatly adorned, but neglectful tenants had let it go to rack and ruin from exposure to rain and wind. So he, Philolaches, had been well reared, but, when he become tenant of his own soul, had proved neglectful; love and desire had come like wind and rain, and brought to ruin the tabernacle of his soul.

(2) COMMENTS. — This long and elaborate parable, provided, like the Parable of the Sower, with its own application, deserves our attention. The symbolism has a genuine biblical flavor; cf. "My dwelling is removed, and is carried away from me as a shepherd's tent" (*Isaiah* 38. 12); "if the earthly house of our tabernacle be dissolved," etc. (Paul, 2 *Cor.* 5. 1); "knowing that the putting off of my taber-

nacle cometh quickly" (2 *Peter* 1. 14); "if all life and sense shall cease, then shalt thou cease also . . . to serve and tend this vile cottage" (Casaubon's *Meditations of Marcus Aurelius*, III. 3). More modern examples are *King John*, III. iii. 20, "Within this wall of flesh | There is a soul counts thee her creditor"; Dryden's *Absalom and Achitophel*, 156 *f.:* "A fiery soul, which, working out its way, | Fretted the pigmy body to decay | And o'erinformed the tenement of clay."

Now this symbolism may not appeal to us, and it is very long drawn out, but we can hardly deny to the parable, *qua* parable, considerable literary merit. The speaker's penitential exhibition of his own misconduct, albeit maudlin, must have awaked sympathy in his audience; and his language more than once has the true poetic ring.

(3) This long parable is not alien to the subject-matter of the play. Nay, to an age like ours, that has had its Wagner, the subject of the monody, '*house*,' might pass for the *leit-motif* of the entire play, which turns indeed, as the sequel will show, upon 'house.' We might compare Bulwer's 'Poodle-motif,' in *What will He do with It*, Book III. ch. iii., where a whole chapter consists of the one word POODLE.

(4) STAGE BUSINESS. — If the parable is long, yet there was relief in its being *sung* (§§ 11, 20) — and perhaps *danced* — to music. It would be not inconsistent with the situation, so far as we know it, to place above this long monody the words *Air de Ballet*, *Pas de l'Enfant Prodigue*. The actor upon the stage may have only gesticulated (or danced) to the music, while a singer behind the scenes rendered the song (cf. Livy, vii. 2. 8 ff). The possession of the musical score would be of great service for the interpretation of the monody, and particularly for its metrical arrangement. With this lost musical score in our hands we might know whether the more obvious and tedious repetitions of thought and word had a place in the original text of the song.

(5) METRE. — This long solo clearly falls into a stanzaic arrangement of five divisions. For a detailed statement of the measure of each verse, see the schemes before the notes on 85, 105, 120, 133, 149.

Stanza I, verses 85–104. — This stanza introduces the similitude which the parable is to expand, viz.: the likeness between a man and a house, and proceeds as far as the building of the house. The *metre* is bacchiac-iambic, ending in two long iambic verses.

85, § 30. 1	90, § 27. 1	99–101, § 30. 1
86, § 30. 2	91–93, § 30. 1	102, § 27. 1
87–88, § 30. 1	94, § 29. 5	103, § 27. 3
89, § 29. 5	95–97, § 30. 1	104, § 27. 4
89*b*, § 30. 1	98, § 27. 1	

85. **recordatus**: final *s* does not make position (see § 9. 4, and cf. *pectus* in 86).

86. **in pectus . . . institui**: *I've put before my mind.*

87. **atque**: postponed (see § 78). **sist quod mihi cor**: *if I have a mind;* with the *naïvete* of this expression, the sole relief in four maudlin lines where the one idea, 'I have bethought myself,' — perhaps under constraint of the musical score, — is spread out thin, we might compare the following from the opera of *Billee Taylor:* "I'm a villain of the deepest dye | *Or rather I would like to be.*" On *sist* = *si est*, see § 37. 3.

88. **eam rem** = *id* (see § 80, and cf. *quoius rei* in 89). **uolutaui**: frequentative (see § 39). **et**: note the variety of the preceding copulatives, *et . . . que . . . atque . . .*, and see § 3. *d*.

89 *a*. **hominem**: note the prolepsis (§ 77).

89 *b*. **arbitrarer**: almost otiose (see § 74. 4); an indirect deliberative question = *what I am to think.* **simulacrumque habere**: adds little but verbiage to *similem esse* (see §§ 3. *e*, 81).

90. **exemplum**: *similitude, parable.*

91. **nouarum aedium**: Plautus construes *similis* with the genitive only, whether of things or of persons. **arbitro**: for the form, see § 52.

92. **ei rei**: the adnominal dative (see § 62. 3); cf. *argumenta . . . ad hanc rem*, 99.

93. For the conditional coördination with the next verse, see § 74. 1; with *atque* here we may compare English 'an(d)' in *Much Ado*, I. i. 80, "*an* he were, I would burn my study," in contrast with *Tempest*, II. ii. 120, "these be fine things, *an if* they be not sprites." **ueri simile**: a nearly fixed collocation of words, surviving or rather revived in Italian *verisimile*, French *vraisemblable*.

94. **id . . . esse**: construe with *credatis.* **faciam . . . ut credatis**: cf. *facite . . . ut redeat*, 78.

95. This and the next three verses add little to 94 (see § 81). **profecto**: *ay.* **uera**: *truth;* cf. the singular in 181.

96. hoc: subject of *esse* in 97. **uosmet ipsi**: a direct address to the audience (see § 84); for the form of *uosmet*, see § 47; the pleonasm (see § 79. 2) survived in common use. **proinde uti**: *just as*, reiterating *ita ut* in the previous verse.

97. autumo: *I aver*, a somewhat solemn word in tone, and moribund after Plautus; see § 41. 3.

98. haud aliter: sc. *esse*. **id**: repeats *hoc*; sc. *quod dixi*.

100. simul: construe with *mecum*, and note their metrical polarity, i.e. their arrangement at the opposite ends of the verse. **gnaruris . . . esse**: equivalent to *noscere*; for the construction after *gnaruris*, see § 63. 1.

101. quom extemplo: for the phraseology, see § 41. 6, and for *extemplo*, see § 46.

102. examussim: *to a T*; from *ex amussi* assimilated to *ad amussim*.

103. quisque inde exemplum expetunt: *everybody begs the pattern from him*; for *inde*, see § 50. 1. **expetunt**: for the mixed concord, see § 59. 3.

104. sibi . . . similes . . . esse: *to get counterparts*. **operam**: for the case, see § 63. 2. **non operam parcunt**: here construed with the infinitive as if it were *operam dant* (cf. Terence, *Hec.* 553), to which it is equivalent in the negative form of statement (*litotes*).

Stanza II, verses 105–119. — The second stanza has for its subject the neglect and final ruin of the house. The metre is cretic-trochaic, but the stanza closes with two long iambic verses, and 107 is iambic.

105–106, § 31. 2	111–112, § 31. 6	116, § 31. 5
107, § 27. 3	113, § 31. 5	117, § 28. 5
108–109, § 31. 5	114, § 31. 6	118–119, § 27. 4
110, § 31. 2	115, § 28. 5	

105. atque: adversative, see Lewis and Short, *Lat. Dict.* s.v. IV. 8. **illo**: *thereinto* (see § 50. 2); said of the typical house in the parable (see § 48. 1). **nequam**: defined in § 41. 2.

107. hic iam: *hereupon*, correlative to *ubi* (105) as well as to the following *quom*; cf. *tum iam* in 130, and the note on *nunciam*, 436. **bonae**: sc. *aedes*.

108. tempestas uenit: coördinate for an explanatory *ut*-clause (see § 74. 2); contrast *tempestas* with *tempestates* in 18.

109. ibi: here with temporal force.

110. nĕuolt: a negative compound of *uolt* (§ 41. 3), cf. English *nill* = *ne will*, a moribund remnant of a type of compound very common in early English; also, with negative postponed, *can't*, *won't*, etc.

111. Note in this verse and the next the great number of presents employed to itemize details; in such cases it is well to render by participles. **lauit**: *flooding;* for the conjugation, see § 53. **perpluont**: *they* (*the walls*) *drip-drip.*

112. tigna, etc.: *rotting the timbers, the rain pours through the carpenter's fine work;* there is little difficulty in picking up the subject, *imber*, after *perpluont* (cf. 111). **it per operam**: cf. *Aeneid*, ii. 173, *per artus | sudor iit,* 'o'er her limbs poured sweat.'

113. The sense of this verse would be better expressed by *aedes in usu factae sunt nequiores;* cf. 145.

114. magna pars = *plerique, permulti;* found also in Cicero (*Mur.* 62). Horace uses it (*Sat.* I. 6. 90) as well as *bona pars* (*Sat.* I. 1. 61). In Plautus, besides *magna pars* (here and *Cist.* 120), we find *maxuma pars* (in 280 below, and in *Aul.* 485, in both cases with partitive genitive; and in *Capt.* 232, without such genitive).

115. Note the coördination of the sentence beginning with *siquid* (see § 74. 2). **nummo**: here of an indefinitely small sum (see § 64. 3).

116. usque: *on* or *on and on;* this definition will suit nearly every place in Plautus (but see note on 766, and cf. 133 and 957). **mantant**: frequentative; see § 39. **donicum**: this longer form of **donec** (§ 41. 6) occurs only some seven times in Plautus.

117. aedificantur . . . denuo: *has to be rebuilt;* see § 66. 3.

118. aedificiis: adnominal dative; see § 62. 3.

119. id dicere, etc.: *said matter to demonstrate, how you are to convince yourselves,* etc.; *id* refers in a general way to the announcement made in 94. **arbitremini**: otiose; see note on *arbitrarer*, 89*b*.

Stanza III, verses 120–132. — Subject: the building of the man. Metre: a bacchiac-iambic system, ending in two long iambic verses.

120–122, § 30. 1	125, § 30. 2	128, § 27. 3
123, § 30. 3	126, § 30. 1	129–130, § 27. 2
124, § 30. 1	127, § 27. 1	131–132, § 27. 3

120. **primumdum**: for *-dum*, see § 41. 4. **liberum**: for the form, see § 45, and note in the next verse *liberorum* (§ 3. *a*).

121. **ei** = *i*; see § 48. 2.

122. **extollunt, parant**: sc. *eos* (§ 63. 8). **in firmitatem**: *for solidity.*

123. **in usum . . . in speciem**: *both useful and ornamental; in usum* for *usui* (cf. *sumptui*, 125) is used to balance *in speciem*, regular for *speciei*, the forms in *-iei* not being current in Latin.

124. **materiae**: contrast, for construction, with *operam* in 104. In sense, *materia*, 'timber,' is better suited to the actual house-building than to its present parabolic application to rearing the boy; we may render by a general term like *the requisites.*

125. **sumptus ibi** = *argentum quod in eis sumpserunt*: with this use of *ibi* (§ 50. 1) cf. Terence, *Adelph.* 867, *quam ibi* (= *cum ea muliere*) *miseriam uidi!* **ducunt**: *count.*

126. **expoliunt, docent**: *they have them highly cultivated, giving them lessons in*, etc. Note the causative implication, not uncommon for Latin simple verbs, on the lines of the legal maxim *qui facit per alium facit per se.* This verse and the next itemize the expenses mentioned in 125.

128. **nituntur ut,** etc.: *in an effort to get others to try;* a parallel for *nitor ut* in *Merc.* 111, *nitere erus ut minor opera tua seruetur.* **sibi esse . . . similes**: repeated from 104. **expetant**: causative like *expoliunt* in 126.

129. **ad legionem**: ordinarily the father of the Graeco-Roman comedy was averse to his son's going to the wars. Here we seem to have a lingering literary tradition of honorable military service. **adminiclum**: we are reminded of literary instances like Sinon, squire to Palamedes (see *Aeneid*, ii. 86). **danunt**: archaic for *dant* (see § 51); final twelve times in verse or colon (see § 3. *a*; and cf. § 57), not final, *Persa*, 256.

130. **tum iam**: *thereupon, at the last;* cf. *hic iam* in 107, and the common group *nunciăm*, e.g. in 436; note the postponement of *tum iam* (cf. § 78), and cf. *Cist.* 551, *extimuit tum illa*, and the postponement of *dum* in 134. **cognatum suom**: for the form, see § 45. Perhaps the archaisms in this verse and the last, among which we should include the group *tum iam*, are designed to sound the epic note.

131. **eatenus**: like *hactenus*, cutting short the enumeration of pre-

liminary incident, and introducing the curt summary statement, *abeunt a fabris.* **fabrĭs** : for the quantity, see § 6. 1.

132. igitur tum : *in that case, then;* pleonastic (see § 79. 1), even though there is a slight difference in the shade of meaning. **specimen cernitur** : for the phraseology, cf. *Cas.* 516, *nunc specimen specitur, nunc certamen cernitur.* **quo**, etc.: having lost our use of *whither* in such connections, we try to retrieve the loss by solecisms like '*where* the building will come out *at.*'

Stanza IV, verses 133–148. — Subject: the ruin of the man. Metre: a cretic-trochaic system, ending in three long iambic verses.

133–136, § 31. 5	140, § 28. 5	144, § 31. 2
137, § 31. 2	141, § 31. 5	145, § 28. 5
138, § 28. 2	142, § 27. 7	146–148, § 27. 3
139, § 31. 2	143, § 27. 4	

133. nam: introducing the application of the parable; we may render by *for*, but the rendering *why!* (see note on 5) would also yield good results. **ad illud** : sc. *temporis.* **usque** : *on;* postponed (see § 78) after *ad illud.*

134. fabrorum : cf. 120.

135. postea : *subsequently.* **quom inmigravi**, etc.: *when I moved into my own soul:* this is the language of high poetry.

136. perdidi : *I undid.* **ilico oppido** : for these archaic adverbs, see §§ 41. 4, 46.

138. mi . . . attulit : Plautus is often easy to render word for word ; thus this verse = *Upon me at its coming hail and rain it brought.*

139. mi : render after the style in § 62. 4. **modum** : apologetic, *my bit of.*

140. deturbauit, etc. : *has blown down, sweeping and stripping;* for this rendering, see note on 111, and cf. § 75.

141. postilla : an archaic *postea.* **optigere ea** : *repair them;* the antecedents of *ea* are *uerecundiam* and *uirtutis modum; optigere* is for classical *obtegere* (see §§ 34. 2, 36. 7). **neglegens fui** = *neglexi;* such periphrases are rare, even in Plautus, but cf. *cupiens est* for *cupit* (*Amph.* 132), *sum indigens* for *indigeo* (*Rud.* 943), and *esse opsequentem* for *obsequi* (205, below) ; but the phrase *ut sis sciens* = *scias* is common.

143. usque . . . permanauit, permadefecit: *kept on dripping through, drenching.*

145. deseruerunt: sc. *me* (§ 63. 8). **nimio**: see note on 72.

146. edepol: *egad!* a longer oath-form than *pol* (see note on 4). **haec tigna**: render by the sailor's *my* (§ 48. 1) *timbers.* **non uideor**: coördinate for *ut non uidear* (§ 74. 2).

147. quin: occasionally represents the nominative, *qui* + *nĕ* (a by-form of *nē*, 'not'); but usually the adverb *qui* (§ 50) or the ablative *qui* (§ 49. 2) + *nĕ*: the adverb *qui* is a frequent synonym of *ut* in Plautus, whence *quin* = *ut non;* further, *quin* = *why not?* (and *why!* see note on 172). **totae perpetuae**: cf. *Trin.* 171, *uniuorsum totum;* we say 'whole enduring' (generally of time).

148. qum fundamento: nearly = *funditus*, 'from the bottom, utterly'; for spelling of *qum*, see § 34. 5. **perierint**: loosely continuing *ruant;* for the tense, see § 71. 2. **nec quisquam**: construe on the supposition that Philolaches had in mind the form of statement *aedes perierint* (cf. § 71. 6) *nec quisquam esse auxilio quit* (cf. § 71. 1), and brought the whole as a unit into dependence on *quin.*

Stanza V, verses 149–156. — Subject: this stanza contains the conclusion of the whole matter: the penitence of the young prodigal, a penitence which stops short of future resolve, merely ending in present dejection. Metre: cretic-trochaic.

149, § 31. 5.	151, § 31. 5.	154–156, § 28. 5.
150, § 31. 2.	153, § 31. 6.	

149. quom scio: *as I reflect.* **ut . . . sum**: indicative in indirect question (§ 66. 2).

150. industrior: while we feel the lack of a word like *quisquam* or *alter* (cf. 1072, below, and Horace, *Sat.* i. 5. 42, *neque quîs me sit devinctior alter*), yet we find a parallel in *Rud.* 675 *b*, *neque est melius* (sc. *quicquam*) *morte in malis rebus; industrior* is one of the exceeding rare comparatives to an adjective in *-us* preceded by a vowel.

151. arte gymnastica: *in gymnastics, to wit;* the following nouns itemize the contents of this general term.

153. uictitabam uolup: *I lived a jolly life,* — as one speaks of his school days; *uolup* is explained in § 41. 4.

154. discipulinae: for the form, see § 37. 1. **alieis**: for the spelling, see § 36. 5.

155. optumi quique: on the variation from classical usage, see § 59. 2. **expetebant . . . sibi**: *sought in me their model.*

156. nili: for the construction, see § 61. 1. **sum**: for the tense, see § 71. 8. **meopte**: for the form, see § 47.

ACT I. SCENE 3. — VERSES 157–312.

(1) THE CHARACTERS. — In this scene two new characters are introduced, Philematium, the *amica* of Philolaches (see 23), and her somewhat elderly tire-woman, Scapha, who is part serving-maid and part duenna. Both these characters have tell-tale names (see notes on the *Personae*). The *amica* of Graeco-Roman comedy — and probably of Greek and Roman society — does not occupy the moral position of her sister, the fallen woman of modern society. She was not a social outcast. On the other hand, a character like Camille on our modern stage is too exaggeratedly noble to correspond with the *amica* of the Graeco-Roman comedy. In our play, Philematium, who, it must be confessed, is above the level of her class, neither says nor does a thing that is not commendable. With Philematium we may compare Horace's Phyllis, who was also *lucro aversa* (*Odes*, II. 4. 19). The moral level of the following scene between the two women is kept at least as high as between Marguerite and her widow confidante in the opera or drama of *Faust;* and indeed there may be said to be a general family likeness between the two pairs of women. There is at least one mute servant in the scene.

(2) SYNOPSIS. — This scene continues the exhibition of the state of affairs narrated by Grumio in the first scene. The conversation between the two women reveals that one of them has been bought by Philolaches and set free, and that in return she gives him her entire devotion. For this she is chidden by the older woman, who, on the ground of personal experience, prophesies that a time will come when her young mistress will be forsaken. Accordingly she cautions her not to give herself unreservedly to her one lover, but rather "to make hay while the sun shines." The conversation of the two women is overheard by Philolaches, who, from his stage concealment, interjects many an aside. He does not reveal himself till near the end of the scene (293), when the two lovers begin to make their preparations for a banquet.

(3) The Stage-business. — Our scene begins with the toilet of Philematium, which, chiefly for reasons of theatrical exigency, is represented as taking place before the house. However, in southern countries, Mexico to the south of us, or Italy, a very fair amount of the toilet of lower class women, at least the head-dressing, does take place in the open. Compared with toilet scenes on the modern stage, in the opera of *Fra Diavolo*, for example, this toilet is modesty itself, so far as the language of the plays lets us infer. What the stage-business might have made of it is matter for conjecture. A modern actress, in a boudoir scene, would probably begin her dressing not far from the bath-robe stage. In this ancient street scene the 'business' probably began with the final prinking before the mirror, though, so far as the language goes, the outer frock (*uestis*) may actually have been donned at 166.

(4) Comments. — This scene, like the last, seems to us unduly drawn out. Thus, verses 186–207, to take an example, are substantially repeated in verses 208–223. A modern actor would doubtless omit one passage or the other, and some ancient actor might perhaps have written the one as a substitute for the other. On the other hand, Scapha is tempting her mistress in these passages, and dramatic as well as actual truth might suggest a repetition of this sort. With a particularly grateful rôle like Philematium's in hand, either poet or actor might have wanted to dwell upon it.

(5) The Metre is recitative (§ 15), divided between iambic *Septenarii* (§ 16), verses 157–247, and trochaic *Septenarii* (§ 18), verses 248–312.

157. ecastor: *dear me!* a woman's oath; see note on 24. **frigida**: sc. *aqua;* a cold bath was taken after the morning sunbath, at least in the time of Pliny's uncle (*Epist.* III. 5. 11); for the time of day, see the synopsis of the next scene. **laui**: on the voice, see § 52.

158. nec: sc. *fuit.* **quom** = *quo tempore.* **rear**: the subjunctive here is one of characteristic, precisely as in 691 below (see note). **rear esse deficatam**: for *sim*, *ut reor*, *deficata* (§ 74. 4).

159–160. The *sententia* (§ 86) is: "All things have their end; even as this year a great harvest has been reaped." The harvest is the harvest of death, the reaper, perhaps: cf. a poet, translating Euripides, cited by Cicero, *Tusc. Disp.* iii. 59, *uita omnibus metenda, ut fruges;*

also *Psalms* 90. 5, "In the morning they are like grass which groweth up. | In the morning it flourisheth and groweth up; | In the evening it is cut down and withereth." We may interpret the proverb, however, in the sense of Herrick's lines, "Gather ye rosebuds while ye may | Old Time is still a-flying." That the *sententia* was somewhat obscurely expressed the following question shows.

161. For similar quips, cf., e.g., *I. King Henry IV*. I. ii. 50: "And is not mine *hostess of the tavern* a most sweet wench? :: . . . And is not a *buff jerkin* a most sweet robe of durance? :: . . . What a plague have I to do with a *buff jerkin?* :: Why, what a pox have I to do with my *hostess of the tavern?*" Cf. also *Love's Labor's Lost*, V. ii. 19. **Venus uenusta**: note the pleonasm, § 79. 8. The speech of Philolaches that begins here continues in the spirit of the soliloquy just ended.

162. haec: refers to Philematium as she advances on the stage; see § 48. 1. **mihi . . . detexit**: contrast with *detexit a me*, in 140, and see note on *isti*, 235; *detexit* (163) comes from *detego*, not from *detexo*.

163–164. Amor et Cupido . . . perpluit: cf. from Kipling's *Recessional*, "The tumult and the shouting *dies*," and see, for the concord, § 59. 3. **meum**: pleonastic after *mihi;* cf. § 79. 2, and see note on *tu*, 16.

165. madent . . . parietes: repeats (*parietes*) *perpluont* from 111. **oppido**: see note on 136. **haec . . . aedis**: cf. *haec tigna*, 146, and general note (2) on Act I. Scene ii.; for the form of *haec*, see § 48. 2.

166. amabo: for the tense, see § 71. 1. **satin**: see note on 76. **deceat**: indirect question; see § 66. 2, and the note on 149.

167. Philolachi: for the form, see § 44. **ocello**: *apple of my eye* (§ 40; § 88. 2).

168. moribus lepidis . . . lepida: pleonastic (see § 79. 5). **tute's**: on *'s* for *es*, see § 37. 3.

169. non uestem . . . fartim: if this sentiment seems coarse in the antique, contrast with it the superior modern tone of "when a man praises your clothes, he always is praising you in them" (Lillian Bell's *From a Girl's Point of View*, p. 29). **fartim**: *contents;* literally, *filling;* this noun, not elsewhere found in Latin, was perhaps a 'momentaneous' coinage (cf. § 42), patterned on *fatim* in *adfatim edere*, 'to eat to one's fill.'

170. ita me di ament: *God bless me!* (see § 90). **sapit**: *has taste.* **scelesta**: *cunning*, here *wretch*, as a term of affection.

171. res . . . sententiasque: cf. *Stich.* 104, *imperitus rerum et morum mulierum.*

172. quid nunc: *well, now?* picks up anew the interrogation of 166; cf. the well-known prose use of *quid?* 'again.' **quid est**: with affected inattention, *pardon me?* **quin . . . aspice**: *why, look!* originated from *quin* (see note on 147) *aspicis?* 'why don't you look?' with imperative force; both idioms occur in one sentence in 815, *quin tu is intro atque perspecta* (§ 76).

173. uirtute: see note on 33. **ut deceat**: for the construction, see § 69. 2.

174. ergo: *really.* **hoc**: a mere compliment had been the reward of Scapha's cleverness in 168–169; for her present (*hoc*, § 48. 1) speech a reward is contemplated. **aliqui**: for the form, see § 49. 2.

176. istanc: for the form, see § 48. 2. **gratiis**: for the form, see § 37. 2. **laudasse**: referring to the compliment of 173.

177. adsentari: *flatter; adsentor* plays the rôle, at least, of a frequentative (see § 53) to *adsentio.* **stulta's**: see note on *tute's*, 168.

178. eho: defined in § 89. **uituperarier**: for the form and its restricted metrical position, see § 57. **uero extolli** = *merito laudari.*

179. equidem pol: *gad, for my part;* the same combination in 186.

180. meam speciem: *my looks;* see note on 123.

181. uérum: contrast with *uera* in 95, and see § 59. 2. **uerúm**: note the metrical shift (§ 83). **mendacem**: a masculine adjective turned substantive.

182. With the phraseology, cf. *Curc.* 326, *ita me amabit quam ego amo, ut ego haud mentior.*

183. scelesta: here not playful as in 170. **ita ego istam amarem**: an echo of *ita Philolaches . . . te amet*, with proper shift of pronouns and tense (see § 67. 3 and end); cf. Cicero, *de Diu.* I. 102, *omnibus rebus agendis 'Quod bonum faustum . . . esset' praefabantur.*

184. quid istaec me: *how about her loving me?* These words, shifting *ego istam* in the previous verse, are highly elliptical; how Plautus would have supplied the ellipse is problematical. **istaec** =

ista; for the form, see § 48. 2. **infecta . . . facio**: pleonastic; see § 79. 3.

185. **peristi . . . perdidisti**: note the active playing on the passive, a toying with words brought into greater evidence by their metrical polarity (cf. note on 100).

186. **perdoctam . . . bene doctam**: pleonastic; see § 79. 8, and cf. *Miles*, 258, *docte . . . perdoctam.*

187. **stultam stulte**: pleonastic; see § 79. 5. **quin**: see note on 172.

188. **ecastor**: see note on 157. **expectes**: *fasten your hopes on.*

189. **morem . . . geras**: *suit your humors to*, a common idiom in Plautus; cf. also *morigerae*, 398, and the verb *morigero(r).*

190. **matronae, non meretriciumst**: explained in § 61. 3, and 7; *meretriciumst* in the mouth of a meretrix does not differ greatly from *nostrumst*, ''tis our way' (see § 61. 7). **amantem**: for the case, see § 63. 2.

191. **pro Iuppiter**: for the oath-formula, see § 90; cf. also in the next verse, *di* (§ 45) . . . *interficiant.* **nam**: see note on 5. **malum**: *wicked thing*, *monster.* **uorsatur**: *abides*, frequentative to *uortere* (see § 39). **illud**: to get the force of *illud* it is necessary to render the question by *what monster is this*, *pray*, *that abides*, etc.

192. **pessumis exemplis**: *after the cruelest fashion;* cf. § 64. 2.

193. **algu**: here inflected like *gelu;* cf. § 44.

195. **aeternum**: *life-long.* **beneuolentem**: *well-wisher;* here a noun like *amicum;* see note, also, on *mendacem*, 181.

196. **aetate . . . satiĕtate**: a trisyllabic assonance, which Sonnenschein imitates by "when you are older and he is colder." This assonance of *ae* and *ĕ* yields evidence of some importance on the early vulgar pronunciation of the Latin diphthong *ae*; cf. also the variant Latin spellings *eugae* (686) and *eugĕ* (311), both representing Greek εὖγε: the same assonance in Livy, v. 23. 6, *equis aequiperatum.*

197. **non spero**: *I hope not*, as we say in English, 'I don't think' for 'I think not.' **insperata**: introduces a proverbial expression (§ 86) with which Sonnenschein compares Beaconsfield's "it is the unexpected that always happens." **speres**: see note on *petas*, 72.

198. **postremo**: *in fine.*

199. **rem**: here approximates *id* (= *eam rem*); cf. Horace, *Epist.* ii. 1. 164, *temptavit quoque rem, si digne vertere posset*, etc. **quae**

sim: *quae* is probably interrogative (§ 49. 1); the second *quae* is exclamatory (what!); *uides quae fuerim*, 'you see what I was,' would make nonsense, unless we assumed a zeugma whereby *uides* would imply 'you know.'

200. nilo: like *nummo* (115, see note), is an ablative of price; further cf. Naevius, 105 (Ribbeck,[2] vol. ii), *eius noctem nauco ducere.* **quam**: the correlative *tam* is omitted, as in *Rud.* 943, *non edepol piscis* (sc. *tam*) *expeto* | *quam tui sermonis sum indigens.* Render *nilo . . . amata sum* by *I sold my favors* (*as*) *gratis* (*cheap, low*) *as you do now.* **gessi morem**: see note on 189.

201–202. me . . . me: the second *me* is pleonastic (§ 79. 2), but the pleonasm is relieved by the two verbs: similar pleonasms in *Amph.* 534 (*tibi*), *Aul.* 551 (*mihi*), *Curc.* 577 (*me*); also see note on 164. **tibi**: see § 62. 2.

203. uix comprimor: *I can hardly keep myself in check;* note the potential (§ 66. 3) and reflexive (§ 52) rendering of *comprimor.* With *uix* and its opposite *facile*, as with *non*, the potential rendering is often well suited to the indicative. **illi stimulatrici**: render according to § 62. 4.

204. solam . . . soli: note here and in the next verse the reciprocal pairs (§ 79. 7). **ĭllī**: for the quantity, see § 9. 2. **illi meo soli**: *to that sole love of mine;* interpreted in the light of *Stich.* 133, *placet ille meus mihi mendicus*, 'that beggar (-husband) of mine suits me,' and of Terence's *Phorm.* 587, *nam ego meorum solus sum meus*, 'for of my belongings I am my only own.' *Solam* agrees with the subject of *oportere;* sc. *me* (§ 72. 1), as in 1148; cf. *Aul.* 757, *sed meam esse* (sc. *illam*) *oportere arbitror;* render *solam* in both cases by 'above all others,' or 'nobody but me.'

205. This verse stands in causal coördination (see § 74. 3) with 204. **ille**: the name had been mentioned twice before (167, 182), but perhaps *ille* is honorific (§ 48. 1); cf. also *Stich.*, cited in last note. **soli sibi suo** = *sibi qui solus suos est* (cf. *Phorm.*, cited in last note).

206. lepidam et pudico ingenio: note the inconcinnity (§ 76).

208. From here till 223 the same general ground is gone over as in 186–207.

209. cur non curem: for the construction, see § 67. 3.

210. ultro: *to boot.*

211. id . . . tantum argenti: *all that money.* **pro capite tuo** = *pro te;* cf. 1002. **perdiderit**: a correct or conceivably correct

adjustment of tense to *amabit*, — *unless he shall go on loving you, if he cease to love you . . . he will have lost.*

212. pessumis exemplis: see note on 192. **enicasso**: for form and spelling, see §§ 54, 36. 7.

213. malesuadelā uiti: *by wicked promptings to vice;* with *malesuadela*, found here only, cf. *suadela*, *Cist.* 566; *uiti* is objective genitive; cf. *inlecebram stupri*, 'allurement to shame,' in *Cas.* 887. **lena**: agrees with *illa*, initial in the verse (see note on 100).

214. gratiam referre: Roman etiquette had a good many phrases meaning 'to thank,' e.g. *gratias agere* and *gratiam* (*gratias*) *habere*. The difference between singular and plural in these phrases (see Lewis and Short, *Lat. Dict.* s.v. *gratia*, II. B) is as subtle as the distinction between 'with best regards' and 'with profound regard.'

215. ne suadeas: for this form of prohibition, see § 67. 1.

216. illum: see note on *amantem*, 190.

217. haec: clearly refers to the present, and implies rather the second person than the first (§ 48. 1). **aetatula**: *girlhood;* here the diminutive (§ 40) is tender. **senecta**: poetical for *senectute*.

218. anginam: *a quinsy*, *diphtheria;* this wish would be hard to outdo in hyperbole (§ 4). **me**: pleonastic (see § 79. 2). **uelim**: for the mood, see § 67. 4. **ueneficae illi**: render after the pattern set in § 62. 4.

220. gratum: *favor;* see note on *uerum*, 181.

221. id extudi: *made a hit, hit it off* (*with him*). **subblandiebar**: *was setting my cap for* (*flirting with*).

222. diui: for the form, see § 45. **orationem**: *speech*, — but not *harangue*.

223. liberasso, enicasso: see note on 212.

224. sat acceptumst: *have a guarantee.*

225. in uita = *per uitam;* also found in Cicero.

226. gerundum . . . morem: for this idiom, see note on 189. **capiundas crines**: the gender here is unusual. The head-dress of a Roman bride was dictated by religious or gentile ritual. Sonnenschein quotes Browning's *Sordello* (bk. ii.): "A Roman bride, when they'd dispart | Her unbound tresses with a Sabine dart, | Holding that famous rape in memory still, | Felt creep into her curls the iron chill." This method of doing the hair into curls (for details of which see any classical dictionary or handbook of Roman life) was retained ever

afterward by married women (see *Miles*, 791). In our time the change from girl to 'young lady' is also marked by a change in the head-dress.

227. exin: *accordingly;* confined to early Latin. In the *sententia* (§ 86) of 227 cause and effect seem to be inverted. In the next verse the *sententia* is but a different form of Iago's "Who steals my purse steals trash," etc.

229. uēnibit: *uēneo* serves as passive to *uendo*, cf. *pereo: perdo.* **potius quam**: never *potius quam ut*, as later (but see note on *facilius quam ut*, 1170); always with the subjunctive in Plautus. Of two alternative courses, *potius quam* introduces the course that is rejected. Similarly, in alternative causal clauses, the rejected cause, introduced by *non quod* (*quia*), normally takes the subjunctive. This is not because of any subtle affinity of the subjunctive for rejection, but a *non quod* clause takes the sub-oblique subjunctive, as it rejects another's suggestion; similarly a *potius quam* clause continues a dilemma in which the alternative courses of action stood in the deliberative subjunctive, and the rejected alternative has no reason to readjust its mood; thus, here the imaginary dilemma was *uendam patrem an te sinam egere?* to which the answer came, *uenibit pater potius quam sinam.*

230. me uiuo: on the ablative absolute in Plautus see § 64. 5.

231. illis: probably dative (see note on *tibi*, 202), but possibly ablative (cf. *me*, 1166).

232. benemerenti: see note on *beneuolentem*, 195, and cf. *Capt.* 935; *Rud.* 1391, *addecet bene merenti bene referre gratiam.*

233. mortuos pater: more concrete than *mors patris;* cf. note on 433; on the spelling of *mortuos*, see § 36. 1.

234. exheredem faciam: *I'll disinherit; exheredem* takes the genitive in *Bacch.* 849.

235. isti: the dative of the loser is as normal Latin as the dative of the recipient. **quidem**: the position is unusual, but not unparalleled; e.g. *Capt.* 789, *conlecto quidemst pallio; Miles*, 634, *nam benignitas quidem huius oppido adulescentulist.* Cf. also Cicero, *ad Fam.* v. 16. 2, *est autem consolatio pervulgata quidem illa maxime, quam semper in ore . . . habere debemus;* further examples in *ad Att.* xv. 13. 5; *Orat.* 13. **estur, bibitur**: for the voice, see § 52.

236. sagina planest: *it's regular gormandizing* (*a downright feed*); here *sagina* means 'stuffing'; cf. note on 65.

237. For the caesura in this verse, see § 17, end. **in te . . . parcus**: cf. *in aliquo . . . restrictus* (see Lewis and Short, *Lat. Dict.* s.v. *restringo*, II. B). **principium . . . experiri** = *initium experiundi facere*, *principium* being a cognate accusative. **ut**: here *experiri* has the construction of *nituntur* in 128.

239. **si uoles**: *if you will please to;* future to *sis* (see note on 1). For their difference, see note on *si uiuam*, 4.

240. **nec recte . . . dixeris** = *male d.;* cf. *Bacch.* 118–119, *mali sunt homines qui bonis dicunt male. | tu dis nec recte dicis.* There are some half a dozen instances [*Asin.* 155, 471; *Poen.* 516; *Pseud.* 1085; cf. *Bacch.* 735 (*loqui*)] of this locution in which *nec recte* seems to be a fixed formula, cf. *necopinans*, and *neg-* (for *nec?*) in *neglego*, *negotium:* this *ne-c* may have in *c* the same formative element as the -κ of Greek οὐ-κ, and not be the shortened form of *neque*. **uapulabis**: active form, but passive meaning; from the time of Thersites down to the ring-master, whip, and clown of the contemporary circus, beating and talk about beating has been a stock comic motif.

241–242. **Ioui inuido**: *inuidus* occurs but twice elsewhere in Plautus, and clearly means *greedy: Persa*, 409, *pecunias* (gen.) *accipiter auide atque inuide*, | *procax*, *rapax*, *trahax;* and *Trin.* 285, *rapax*, *auarus*, *inuidus*. In *Poen.* 457 and 461, Venus is called *auara*, and the other gods and goddesses *auidi*. Unwilling offerers of gifts and sacrifice would have found it easy to call a god *inuidus*. There is some, but not certain, inscriptional evidence for the *di inuidi* (see Forcellini-de Vit, *Lex.* s.v. *inuidus*), and the Greeks openly taxed the gods with envy of the fortunate (see Liddell and Scott, *Greek Lexicon*, s.v. φθονερός, 2); cf. also Livy, v. 21, 15. But here perhaps *inuidus* is an *epitheton ornans*, and the jealousy of the gods is referred to; cf. *Odyssey* v. 118, θεοὶ ζηλήμονες; Nonnus, D. 27, 97 is cited expressly for ζηλήμων Κρονίδης (Ζεύς). **argento sacuficassem . . . quod dedi**: *had sacrificed in silver* (ablative of means) *the sum that I gave.* For *argento*, see note on *aleato*, 48.

243. **ut uideas**: *take notice; uideas* is the ideal 2d person (see § 67. 2). Here *ut* is used with a subjunctive of command, rather than wish; cf. *Persa*, 36, *ut mihi des nummos sescentos . . . age fi benignus: subueni; Stich.* 106, *sed utraque ut dicat mihi*, 'but tell me one at a time'; *Trin.* 347, *bene si amico feceris, ne pigeat fecisse: ut potius pudeat, si non feceris*, 'if you've helped a friend, don't regret it; rather be ashamed if you haven't.' But *ut uideas* has been corrected

to *uideas*, 'you can see' (cf. *Capt.* 420; *Poen.* 831, 836; and see § 66. 3). **medullitus**: *from the middle* (*marrow*) = *utterly;* cf. *radicitus* (1112), 'from the roots' = utterly; *funditus* (see note on 148), 'from the bottom, utterly'; *penitus*, 'from within, utterly.' **probus**: *forward, forehanded*, are renderings etymologically suggestive.

244. This verse is in causal (explicative) relation (see § 74. 3) to 243. **quae**: follows the natural gender. **patronum**: Portia is the modern instance of a sweetheart turned advocate.

246. ne uapulem . . . potius adsentabor: a looser way of saying *potiusquam uapulem adsentabor; adsentabor* here means 'agree with,' not 'flatter,' as in 176.

247. This verse repeats 224. It is not for that reason certainly an interpolation, but may be a woman's last word. **si** = *si modo.* **acceptum habes**: analytic perfect for *accepisti.*

248. cĕdo: defined and explained in § 43. **speculum**: etymologically suggests 'looking-glass' rather than 'mirror.' **cum ornamentis arculam**: *jewel box;* we should rather expect a genitive or adnominal dative (cf. *hara sui*, 40), but see note on 658.

249. quom . . . reueniat: the mood is due to attraction (see § 66. 4). **uolŭptas mea**: for the quantity, see § 6. 4.

250. mulier: a hanging nominative (§ 60); occasional examples of this loose construction occur in Plautus, e.g. *Pseud.* 718, *eius seruos qui hunc* (sc. *symbolum*) *ferebat* . . . | . . . *ei os subleui modo;* also see 1046 below. **aetatem spernit**: *mistrusts her youth.* **usus est**: was beginning to yield, even in Plautus, to its ultimate supplanter, *opus est*, which takes it up in the next verse.

251. tute: for the form, see § 47. **speculo speculum es**: *outglass a glass; speculo* is a dative of the *person judging* (see note on 645, and cf. 266), the mirror being the official judge of beauty; e.g. "Oh, mirror, mirror on the wall, | Who is the fairest of us all?" as Snowwhite asked. In metaphor, 'mirror' = fashion-plate; Ophelia's Hamlet was "The glass of fashion and the mould of form." Sonnenschein adds, *II King Henry IV.*, II. iii., "He was indeed the glass | Wherein the noble youth did dress themselves." Add also from the same scene, "He was the mark and glass, copy and book | That fashioned others."

252. dixeris: perfect, because prior to *dabo.*

253. pecūli: playing on *specŭlum.* **Philematium**: substituted unexpectedly (see § 87. 2) for *Scapha.*

254. quique: a spelling for *quicque*, though perhaps the quantity is *quĭque*, according to § 9. 2. **uiden**: *won't you look?;* for the form, see § 37. 4, and cf. § 71. 1. **satis . . . commode**: *quite à la mode.*

255. credito: can hardly be made out as different from *crede* (§ 70. 2).

256. uah: here a cry of anger, in 457 of (simulated) dread, in 643 of admiration. **quid . . . quicquam**: herein two questions are probably merged, (1) *quid potest memorarier*, and (2) *quicquam potest memorarier.* **pote**: *pote* and *potis* are used by Plautus, with or without forms of *esse*, in place of the proper forms of *posse;* here *pote* stands for *potest;* in *Persa*, 30, *Trin.* 352, for *potes;* in *Truc.* 317, for *posse;* cf. *potesse* in 1015 below.

257. dudum: *a while ago.*

258. cerussam: a cosmetic by the name of ceruse is still made. **quid . . . nam**: see note on 5. **qui**: for the form, see § 49. 2.

259. una opera . . . postules: idiom explained in § 67. 2. **candefacere**: *to bleach.*

260. lepide dictum: *prettily turned.* **eugae**: see note on 196.

261. tum igitur: see note on 132. **purpurissum**: a Greek word, as *rouge* is French. **non do**: *I won't* (§ 71. 1).

262. noua . . . lepidissimum: *daub with fresh paint* (*this*) *pretty picture* (*opus*).

263. istanc aetatem = *te*, (*qui*) *istac* (*es*) *aetate;* cf. 1148.

264. Melinum: a preparation for the face, made of a clay from the Greek island of Melos. **offuciam**: *cosmetic.*

265. ei: defined in § 43. **sauium**: an old spelling for *suauium.*

266. For the sentiment, cf. Romeo's rapturous "See, how she leans her cheek upon her hand! | O that I were a glove upon that hand, | That I might touch that cheek." **nimis uelim**: *I would much like to have;* for *nimis* = *multum*, see § 4, and for the mood of *uelim*, the note on 218; *uelim*, though it expresses a wish looking to the future, very strongly implies a present unreality; see note on 370. **qui**: as in 258. **speculo**: again personified, as the construction proved in 251.

267. linteum: *handkerchief.*

268. ut: causal, *seeing that.* **ne oleant argentum**: *argentum* is used literally of the 'silver mirror,' but means in the equivoque '(illicit) gain'; on the smell of money, cf. Juvenal xiv. 204, *lucri*

bonus est odor ex re | qualibet; Suetonius, *Vesp.* 23, *reprehendenti Tito filio, quod etiam urinae vectigal commentus esset, pecuniam ex prima pensione admovit ad nares, sciscitans num odore offenderetur:* curiously repeated in the story of the hide-and-tallow chandler who said, by way of excusing his employment, "Yes, it's a mighty stinking business, but mighty sweet money."

269. ne: perhaps throws back to *exterge* for its dependence, but more probably introduces a prohibition. **usquam**: has the value of a case form; see § 50. 1.

270. uideor uidisse: this repetition (see § 79. 6) recurs in 820; cf. Cicero, *ad Fam.* iv. 4. 3, *ut uiderer uidere.* **alteras**: *on any other occasion;* a pronominal adverb (see § 41. 5).

271. malae: *the saucy jade;* see note on *scelesta*, 170.

272. etiamne: in this question *etiam* probably has its usual force of *also*, but see § 73. 1. 3. **unguendam**: sc. *me* (§ 72. 1); Greek perfumes were generally put up as pomades. **minume**: defined in § 91.

273. mulier recte olet, etc.: this *sententia* had an extraordinary vitality; it was echoed by Cicero, *ad Att.* ii. 1. 1, *ut mulieres ideo bene olere quia nihil olebant uidebantur.* Cf. also Martial, vi. 55. 5, *malo quam bene olere nil olere; ib.* ii. 12. 4, *non bene olet qui bene semper olet* (this last cited by Jerome, *Ep.* 130. 19, and echoed by Ausonius, *Epigr.* 125). Cicero's good taste in smells is also attested by Pliny's citation (*N. H.* xvii. 5. 3. 38), *meliora unguenta sunt quae terram quam quae crocum sapiunt.* Scapha's speech beginning here has a sort of echo in Horace's 12th Epode.

274. istae: contemptuous here (see § 48. 1), though addressed to an indefinite second person; cf. 356 below, and *Men.* 438, *non tu istas meretrices nouisti, ere? Amph.* 287, *ubi sunt isti scortatores?* **suetae . . . interpoles**: *the habitual daubers;* the implication with *suetae* is better attested for *consuetus* (see the lexica). **unguentis unctitant**: pleonastic (§ 79. 4).

275. uetulae edentulae: *old and mumbling;* etymologically *edentulus* means 'toothless,' but the other occurrences of the word in Plautus (*Poen.* 700; *Men.* 864, *Cas.* 550) seem to fix the connotation as ('old'), 'mellow,' 'musty' (of wine), whence 'stinking' (a goat, a lion), and so we might render here. **quae . . . occulunt**: defining *interpoles.* **uitia**: *blemishes.*

277. quasi: in Plautus often with the reduced sense of *as, like.* **unā . . . confudit**: *has mixed together.* **iura**: *sauces;* with a

possible pun on *iura*, 'laws,' for the cook of Graeco-Roman comedy bore a sorry character; e.g. in *Aul.* II. iv. and v., and *Merc.* IV. iv.

278. nescias: ideal second person (§ 67. 2). **ut . . . intellegas**: explanatory *ut*-clause (§ 69. 2) after *id unum;* cf. Juvenal, iv. 128, *hoc defuit unum* | . . . *patriam* . . . *ut memoraret*, and Livy, v. 17. 3, *unam expiationem* . . . *esse ut tribuni* . . . *abdicarent.* **nisi . . . ut**: see note on 992.

279. For the pleonasms (§ 79. 4, 8) in this verse, cf. 186.

280. In this verse and the next the audience is addressed (§ 84). This 'gag' about dowered wives is the mother-in-law gag of Graeco-Roman comedy; cf. also 703. **maxuma . . . pars**: see note on 114. **adeo** = *uel* with this superlative (cf. Lewis and Short, *Lat. Dict.* s.v. 2, *adeo*, II. B. 4). **uostrorum**: on the form, see § 47. **intellegit**: for the type of coördination, see § 74. 4.

282. agedum: with much the force of an impatient *now* (§ 89); on *-dum*, see § 41. 4.

283. non . . . oportet: *that's none of my business.*

286. nam amator . . . purpura: *for the lover secures* (*emit*) *his mistress's complaisance* (*mores*, see note on *morem . . . geras*, 189), *by his gifts of jewelry and purple apparel.*

287. suom esse = *sibi esse, habere.* **ultro ostentarier**: render by the active, *to show off to-boot.*

289. pulcra . . . pulcrior: cf. "[Loveliness] is when unadorned (*nuda*) adorned the most." **erit**: gnomic future = *is in the long run;* cf. *poteris* in 888.

290–292. Scapha shifts her moralizing a little: 'ornament,' she has been saying, 'doesn't constitute beauty'; 'least of all,' she continues, 'does ornament insure complaisant manners, — that is, charm.'

290. poste: *in short* = *postremo* in 198 and 883. **moratast male**: said of bad manners; cf. *mores* in 286; the same remark applies to *turpes mores*, 291.

291. pulcrum ornatum . . . conlinunt: cf. the counter-statement in *Poen.* 307, *lepidi mores turpem ornatum facile factis comprobant.* Either of these *sententiae* we might render by our proverb, 'handsome is that handsome does.'

292. pulcra: *fair;* interpret in the light of the following: "Be she fairer than the day, | Or the flowery meads in May; | If she be not fair to me, | What care I how fair she be?" (Wither's *Shepherd's*

Resolution.) By popular, or perhaps genuine, etymology *pulc-ra* = *quae placet.* **nimis ornatast**: Graeco-Roman comedy above all things philosophized. The maxim *μηδὲν ἄγαν* (in Latin, *ne quid nimis*) has the changes rung on it again in *Poen.* 239, *nimia omnia nimium exhibent negoti hominibus ex se.*

293. diu: scanned as in 88 (cf. § 7); echoed from the previous verse, *diu* is psychologically most apt, as a betrayal of impatience.

294. tu: addressed to Scapha. **uoluptas mea**: cf. 249.

295. conlubitumst: see the rendering in § 71. 3.

297. em: see note on 10. **istuc uerbum**: repeated by *hoc uerbum*, as explained in § 48. 1. **uiginti . . . decem**: round numbers, see § 4, and cf. *decem* in 238.

299–300. Philolaches, as if Philematium were holding thirty minas in trust for him, credits her with the twenty, and declares she still owes him ten.

299. uel: belongs etymologically to *uolo;* render here by 'please, if you will.' **puta**: here in the earlier mercantile sense of '*reckon, calculate*'; so 'reckon' and 'calculate' in different parts of our country have become synonyms of 'think.'

300. triginta minas: over $500 in gold, at a time when money had greater purchasing power than now; these words introduce a coördinate causal clause (§ 74. 3).

301. exprobrem: an echo of *exprobras;* for the mood, see § 67. 3. **mihimet . . . opprobarier**: *to be accounted me for good;* this verbal derivative of *probus*, 'good,' is a momentaneous coinage to set off against *exprobrem*, derived from *probrum*, 'evil deed.'

302. usquam = *alicui*, as in the next verse *nusquam* = *nemini;* cf. in 535, *locare . . . nemini*, and see other examples of adverbs for pronoun cases in § 50. 1.

303. certe . . . ponere: *surely I, for that I love you, my pains on no one better could have 'stowed* (see note on 138). **operam . . . ponere** = *operam (col)locare;* cf. Lewis and Short, *Lat. Dict.* s.v. *pono*, I. B. 6.

304–305. In the double-entry bookkeeping of these lovers, each enters up a credit-charge (*accepti*) of the other's love (*tu me amas*), and balances the credit with a corresponding debit-charge (*expensi*) of *ego te amo.*

306–309. Verse 307 interrupts the continuity of sentiment in verses 306 and 308, but Philematium was aware that her lover was sentimen-

tal and slow, as his long monody has made us, and so she interjects her household directions between the members of his antithesis.

307. accumbe: *take your place.* **puere**: to a slave in the house, not necessarily young; see the remarks of the elderly Greek slave cited in the note on 386; on the form, see § 45. **mensulam**: see note on *arculam*, 248. These preparations for a banquet, common in Graeco-Roman comedy, will be already known to the student from the *Odes* of Horace.

308. prosus commodis: (*such*) *entirely congenial souls* (*as ours*); cf. *Poen.* 615, *conuiuas uolo reperire nobis commodos* ('congenial'); in *Pseud.* 443, *homines commodi* means 'considerate men.' For the sentiment of verses 306 and 308, compare a similar but more magnanimous *sententia* addressed to the audience in *Persa*, 777, *bene ei qui inuidet mihi, et ei qui hoc gaudet.*

309. tali: not from *talis* (§ 43). **uin**: for the form, see § 37. 4. **stacta**: a costly Greek perfume.

310. estne: asks a *nonne*-question (§ 73. 1).

311. euge: see note on 260. **oculus**: see note on *ocello*, 167.

312. manuplares: for the spelling, see § 37. **eccos**: explained in § 48. 2. Note the military language (§ 85) and the alliteration (§ 82).

ACT I. SCENE 4.—VERSES 313–347.

(1) THE CHARACTERS.—The oncoming characters, introduced to us at the end of the previous scene as Philolaches had been introduced by Grumio at the end of Scene 1 (compare how Philolaches in 161 f. gave a somewhat belated introduction of the new characters), are Callidamates, boon companion to Philolaches, accompanied by Delphium, his *amica.*

(2) SYNOPSIS.—The whole of Act I., of which this is the last scene, is concerned with the exposition of the ribald life of Philolaches, under the promptings and with the connivance of Tranio. This scene exhibits the drunken Callidamates on his way to the banquet that was being set forth in the last scene. The banquet showed all the more dissipation by coming before noon (cf. 579, 651).

(3) STAGE BUSINESS.—The drunken business of the scene, so far as the words can show it, is acknowledged on every hand to be admirable; it may be compared with the drunkenness of Chivy in the play of *David Garrick.*

(4) Metre. — Like Scene 2, this is a song-part, the singing alternating between four characters. There is no clear stanzaic arrangement, and the metre has frequent changes.

313–314, § 30. 2	328, § 31. 2	335, § 32
315, § 31. 7	328 *b*, § 28. 1	336–337, § 31. 5
316, § 30. 1	329, § 31. 4	338, § 31. 3
317, § 32	330, § 27. 5	339–341, § 31. 8
318, § 29. 3	331, § 32	342–343, § 31. 5
319–324, § 32	332, § 29. 5	344, § 31. 9
325 *ab*, § 28. 3	333, § 29. 1	345, § 31. 7
326–327, § 31. 5	334, § 31. 2	346–347, § 27. 5

313. uenire: generally corrected to *ueniri*, may be construed according to § 72. 1; and, inasmuch as the subject of *aduorsum uenire mihi* could not possibly be confounded with the subject of *uolo*, the omission is hardly out of the ordinary. The loose syntax may be a part of the drunken mimetic = 'I want come fetch me.' The mute slave addressed is introduced as a speaker in 858. **ad Philolachem**: *to Philolaches's;* for the form, see § 44.

314. temperi (§ 45): *betimes.* So English 'timely' = early; e.g. "But you were timely nursed | Upon a Cameronian lap" (T. E. Brown's *Old John*). **em**: see notes on 10 and 297. **imperatumst**: for the tense, see § 71. 3.

315. nam: *well, why:* meditative or explanatory, see note on 5. **illi**: for the form, see § 50. 2; as *inde* is to follow, *illi* is pleonastic.

316. ita me male taesumst: *I got so plaguy bored; ita* introduces an explicative (= causal) clause (see § 74. 3). **taesumst** = classical *pertaesumst.*

317. comisatum: *to revel;* a hybrid Greek word (§ 38).

319. h-ecquid: here, and at 339, as also in *ho-ho-hocellus* (325), *a-h-is* (331) the *h* of the manuscripts is kept intact as part of the mimicry of drunkenness. **ma-m-ma-madere**: the drunkard's well-known stammer.

321. istoc modo moratus: cf. *Asin.* 506, *istoc more moratam.* **uti eo**: sc. *modo;* cf. Accius, *ap.* Nonium, 519. 6, *uideo ego te, mulier, more multarum utier.* **debebas**: *it was your destiny;* cf. *Trin.* 893, *tibi quid debent,* 'what is their business with you?'; Juvenal, x. 313, *debet* ('tis his fate), *nec erit felicior astro | Martis;* cf. also Lewis and Short, *Lat. Dict.* s.v. *debeo*, II. A. 2 a.

322. amplectare: for the construction, see § 68.

324. duce: for the form, see § 56.

325. ho-ho-hocellus: see note on 319; *ocellus* is defined in note on 167.

325 *b*. **alumnus**: *pet.* **mel meum**: *muh honey* (in negro dialect); one of the commonest pet names (§ 88).

326. accubas: *fall down;* contrast with *accumbe* in 308 (§ 51).

327. illi: we should expect *illo*, 'yonder,' but *ubi* has perhaps exerted an attraction. **coiimus**: an elision within a compound (see § 7. 2). For the dramatic situation, cf. *Persa*, 765, *sed amabo, oculus meus, quin lectis nos actutum commendamus?*

328 *ab*. **sine sinē**: this repetition continues the stammering effect. If the lengthened ending may not be explained as due to the ictus, — that is to say, a musical lengthening controlled by the conductor's *baton*, — we may think of the analogy of pairs like *tenĕ tene*, *manĕ mane* (*Aul.* 415, 655). **desino . . . in manust**: *I give it up, for* (see § 74. 3) *I'm sick of* (*fetet*) *the matter in hand; hoc quod mihi in manust* (cf. 594) is the intention expressed in 317; we might punctuate *desino* (*fetet*) *hoc* etc., thus bringing out the fact that the phrase which is the subject of *fetet* is the virtual object of *desino;* with *fetet*, 'I'm sick of,' cf. *Cas.* 727, cited in the note on 38, and, for the metaphor, *Hamlet*, III. iii. 36, "My offence is rank, it smells to heaven." We may interpret these words, however, by imagining a little stage business, to mean, *I'll give up here: the* (*bottle of*) *wine I have in my hand invites me with its smell;* an object held in the hand may be called *hoc*, irrespective of its grammatical gender, e.g. *aula*, 'pot,' is called *hoc* at *Aul.* 449, and at *Stich.* 762, *hoc* seems to mean a *cantharus.*

333. tene: sc. *eam* (§ 63. 8). **age i simul**: *come, move along.*

334. quod: archaic for *quo* (§ 50. 2); the *-d* is identical with the *-d* in *prod-it*, *red-it*, 'goes forwards, backwards,' and perhaps cognate with the enclitic Greek preposition -δε, '-wards.' Further instances of *quod*, 'whither,' all altered by the editors, are to be found at *Asin.* 125; *Miles*, 974; *Trin.* 628. **an scis**: suspecting his own ignorance and assuming Delphium's (see § 73. 2). **scio**: *yes, I do know;* here Callidamates recovers his wits. **modo**: with temporal force (§ 43).

335. nempe, etc.: *of course;* continuing the self-correction, and ludicrously inconsistent with the assertion of 317. **immo**: *nay;* a

further self-correction prompted by some gesture of Delphium's, as *istuc*, 'yonder' (§ 48. 1) shows.

336. num non uis: Lorenz compares *Poen.* 1079, *num neuis;* therefore take *non uis* as a compound; cf. *non uelint*, 681. **eire**: for the spelling, see § 36. 5. **anime**: a pet name (§ 88).

338. iam: cf. the echoed word in 71.

339. eu: Greek εὖ (see § 89).

342. agis te: Schoell cites the following from Servius on *Aeneid*, ix. 693, *ueteres 'se agebat' pro ueniebat* (sc. *dicebant*), *ut Plautus in Mostellaria 'unde agis te.'* **ebrius probe**: *pretty drunk.*

343. quin . . . accubas: see note on 172.

345. mirum aut nouom: cf. *Asin.* 943, *neque nouom neque mirum fecit; Pseud.* 434, *quid mirum fecit? quid nouom?*

346. quid . . . hoc faciam: *what am I to do with him:* for the case of *hoc*, see § 62. 2. **postea**: *in consequence, accordingly;* cf. *Miles*, 734, *et postea qui homines probe essent, esset is* (i.e. *eis*) *annona uilior.* **mea**: thus a maid addresses her mistress in *Miles*, 1263. **sic sine**: cf. *Aul.* 523, "I'd speak to him, did I not fear he'd stop descanting of the ways of women: *nunc sic sinam.*" **eumpse**: *by himself; eumpse = ipsum* (§ 48. 2); for the rendering, cf. Cicero, *Brut.* 134, *erat talis ut cum quosdam audires qui tum erant praestantes uideretur esse inferior, cum autem ipsum audires* ('but on hearing him by himself') *sine comparatione, non modo contentus esses, sed melius non quaereres.*

347. da . . . circum: *start round the bowl from Delphium*, addressed to the attendant (*puer*, see 307). **cantharŭm**: for a statement regarding the prosody, see § 6. 3, but the present editor believes that the pronunciation was rather *canth'rum*, relying on pronunciations, in current hymns, like 'sovran,' 'conqu(e)ring,' 'wand(e)rer.' **circum**: note the separation (*tmesis*) from the verb, and the alliteration (§ 82) of the three last words.

ACT II. SCENE 1.—VERSES 348–406.

In this scene no new *characters* are introduced, but there are *mute servants.*

(1) SYNOPSIS.—Here Tranio enters from Piraeus, seven miles away, still terrified by news of his master's arrival, but not so terrified as to deter him from falling at first into tragic soliloquy. He finds

the party carousing and busies himself in getting all off the stage before the old man should arrive.

(2) METRE.—Verses 348–406 are in trochaic *septenarii* (recitative), §§ 18–19.

348. summis . . . industriis: *with all his might and main; industriis* is plural in this phrase, by association with *opibus;* cf. *Taming of the Shrew*, III. ii. 232, "She is my goods, my chattels." However, the plural may have an element of exaggeration in it, as *pacibus perfectis* has in *Persa*, 753.

349. perisse: hardly an example of a genuine perfect infinitive active with a verb of desiring,—though this might stand in a legal passage in the archaic style,—but rather the exclamatory perfect (§ 71. 2) *periit* in the infinitive. **erilem**: see note on 3.

350. occidit: the exclamatory perfect in the third person. **stabulumst**: it is doubtful whether the case after *stabulumst* is an adnominal dative (§ 62. 3; cf. *Capt.* 523, *nec confidentiae usquam hospitiumst nec deuorticulum dolis;* also Cicero, *de imp. Pomp.* 70, *praesidia periculis aut adiumenta honoribus*), or a genitive (cf. *Truc.* 587, *stabulum flagiti; Persa*, 418, *stabulum seruitricium; Trin.* 553, *hospitiumst calamitatis*).

351. Salus . . . saluti: for the repetition, see § 79. 8. The hyperbole was a favorite one; cf. *Capt.* 529, *neque iam Salus seruare, si uolt, potest;* also Terence, *Adelph.* 761; Cicero, *pro Font.* 10, 21; *Verr.* ii. 3. 131. **si cupiat**: *should she desire;* contrasting the mood with *si uolt* in the example just cited, it is hard to draw a distinction.

352. ita: introduces a coördinate clause (§ 74. 3); note the alliteration and the vigor of the metaphor. **modo**: as in 334.

353. peregre: for the various local relations this adverb may express, see § 65. 3.

354. facere lucri: for the idiom, see § 61. 2.

355. meam uicem: *in my place;* for *uicem*, see the grammars. **possit pati**: a favorite formula, twice (*Persa*, 30, *Trin.* 352) in the more alliterative and more archaic (see note on 256) form *pote pati.*

356. isti plagipatidae, ferritribaces: *some shackled son-of-a-gun;* this rendering suggests at least the sense of one of the hybrid epithets (§ 42). **isti**: see note on 274.

357. isti: probably an allusion to the boasting soldier type, Mr. Dooley's "pathrits." **hosticas**: poetical for *hostilis*, cf. *ciuicus*

for *ciuilis.* **trium nummum**: *two-bits* in our Southern dialect has about the right tone of depreciation (§ 4); cf. 958 below. **sub falas** = *sub turris ambulatorias, movable attacking sheds;* the manœuvre described is a sortie, and Tranio is calling for volunteers to execute this dangerous movement, thus foreshadowing perhaps the ruse by which his old master is made, as it were, to besiege the house.

358. aliqui: *one;* on the case, see § 62. 4, and cf. *Amph.* 251, *uortentibus Telobois* (rather dative than ablative absolute) *telis complebantur corpora.* **uel denis**: cf. *Truc.* 373, *dan* (= *dasne*) *sauium?* : : *immo uel decem; denis* is a round number; the distributive with *aliquis* as the indefinite 'one' may be justified by noting the cases of *aliquis* with a plural imperative (cf. Lewis and Short, *Lat. Dict.* s.v. *aliquis* I. H.).

359. The force of *meam uicem* is still felt; note the closing alliteration.

360. offigantur bis: *be double-nailed.* **brachia**: for the quantity, see § 9. 4.

361. argentum praesentarium: *cash down;* cf. *Pseud.* 302, *praesentes minae.*

362. ego sumne . . . qui: a fairly common formula, elsewhere in the order *sumne ego.* **ille infelix**: here *ille* means 'the proverbial,' § 48. 1; cf. *Persa*, 594, *ego ille doctus leno paene in foueam decidi;* Terence, *Adelph.* 866, *ego ille agrestis, saeuos*, etc. Without a defining noun we have *ille opulentissumus* (*Trin.* 493) = Croesus; so Juvenal (x. 10) uses *uiribus ille | confisus* of Milo the Crotoniat; and Cicero (*Mur.* 60) alludes to Achilles in the words *illi fortissimo uiro.* This use of *ille* often becomes slightly contemptuous = 'the notorious,' but frequently means 'the famous,' e.g. *ille rex Philippus* (*Aul.* 704), *ille prognatus Theti* (*Epid.* 35); and *ille Iuppiter* (398, below), *passim.* Was there a proverbial *infelix?* That there was seems to be proved by the Greek proverb (v. Leutsch's *Corpus Paroemiogr. Graec.* vol. I. p. 438), *οἴκοι γενοίμην*, etc., 'would I were at home!'—said of those that pray to escape misfortunes,—and very pertinent to Tranio's present condition; cf. also *ibid.* p. 292, *οἴκοι μένειν δεῖ τὸν καλῶς εὐδαίμονα*, 'the happy man is a stay-at-home.' *Ille*, taken here as a pyrrhic (§ 9. 2), shortens *in-* by § 6. 2. **curro curriculo**: *run post-haste, trot;* cf. our phrases, 'travel post,' 'drive tandem'; for the construction of *curriculo*, see § 64. 2, and for the pleonasm, § 79. 4.

363. attat: *look you!*, a cry of joy at Tranio's approach with the marketing. **opsonium**: see note on *obsonate* (24) for the definition, and cf. *piscatum*, 67.

364. quid est: here a cry of alarm, not nonchalant as in 172; cf. *quid est negoti*, 458.

365. pater attatae adest: Tranio mockingly turns (see notes on 512 and 747) his young master's cry of joy to one of alarm, recurring in *attatae* to the tragic note of ἀτταταῖ. **absumpti sumus**: for the tense, see § 71. 2.

366. attat adest: the further repetition of this stammering phrase, of which *attatae* is only a variant, but prolonged the suspense. The comic effect of such repetitions is attested by the famous angry sentence that so often recurs in Molière's *Fourberies de Scapin*, — the line Rostand selects to claim for Cyrano de Bergerac (V. vi.), — *que diable allait il faire dans cette galère?*

368. quid . . . ago: *what am I to do? ago* is common in the deliberative question, and passes for an indicative (§ 66. 1), but though a (secondary) *agimus* also occurs three or four times, it may be an old subjunctive (cf. Greek ἄγω, indifferently indicative or subjunctive). A considerable number of other 1st singular forms occur in this usage (cf. 774); while *ago?* is found in Cicero (Lorenz cites *pro Quinct.* 53 and *ad Att.* vii. 20. 2) and in the *Aeneid*, iv. 534, *en, quid ago? rursusne procos . . . experiar?* **accubas**: answers *ago?* as if it were a genuine question, — 'am I doing.' Note a quip of the same sort on *quid agis?* 719; and cf. *Bacch.* 1196.

369. tutin: for the form, see § 37. 4.

370. It may seem hard not to render the conditional sentence here as unreal (§ 69. 3), but the following sentence will illustrate the translation as ideal: "Now, bless my soul! what for would I go | To tell you lies" (T. E. Brown's *The Doctor*, p. 329).

371. haec: the objects mentioned in 307 ff.; cf. 391. **amolirier**: sc. *pueros* (§ 72. 1).

373. cedo ut bibam: Callidamates is the high comedian of the scene; this utterance (with its neat echo of 344), *valeat pater* (374), *i iube abire rursum* (377), *cedo soleas* (384), and the quasi-indecency of 386 are all full of comic possibilities.

374. Philolachae: for the form, see § 44. **ualeat pater**: *my good-bys to his father;* the subjunctive echoing *vale*, 'good-by.'

375. ualet illequidem: *he's a good boy enough; uale* and *salue* form a staple subject for quips (e.g. *Asin.* 592). **disperii**: drunkenly repeated as *bis peristi:* there may be a conscious element of derisive mockery, however, in the connection; cf. *Pseud.* 235, *at* :: *bat; Persa*, 212, *heia* :: *beia; Stich.* 771, *babae* :: *tatae* :: *papae; ibid.* 749, *totus doleo* :: *potus? tanto miserior.* For all this there may still be an underlying consciousness of the etymological identity of *bis* and *dis* to prompt the quip; cf. *Cas.* 974, where *dismarite* doubtless has the underlying idea of *bis marite.*

377. i iube abire: a ruder repetition of *ualeat pater;* for the omitted subject, see § 72. 1. **quid . . . reditio . . . fuit**: see note on 6. **etiam**: *again;* a little pleonastic with *red-itio;* cf. the phrase *etiam atque etiam*, 'again and again.'

378. me . . . miserum: *me, his poor boy.*

380. igitur demum: see note on *igitur tum*, 132. This proverb has the force of ours about 'locking the door after the steed is stolen.' An alleged Chinese proverb gives an inverted turn for this: "dig a well before you are thirsty." Ovid, *Tristia*, i. 3. 35, expresses the idea by *clipeum* ('shield') *post vulnera sumo.*

381. sicut: render by *so*, introducing the application of the proverb. **nunc** = *iam demum.*

382. eccere autem: cf. *Miles*, 207, followed in 209 by *ecce autem*, without appreciable difference.

383. etiam: possibly interrogative (§ 73. 1. 2), though it might mean 'again,' as in 377. **ain tu**: *you don't say!*

385. perdis rem: we have the converse phrase, 'to save the situation.' **rem**: vague (cf. 199), but perhaps stands for *rem nostram* = *nos* (§ 80). **abripite**: addressed to mute servants standing by.

386. matula = *matella;* a Greek parallel of 386 is Epicrates, 5. 4, *τί γὰρ | ἔχθιον ἢ 'παῖ παῖ' καλεῖσθαι παρὰ πότον | καὶ ταῦτ' ἀγενείῳ μειρακυλλίῳ τινί, | ἢ τὴν ἀμίδα φέρειν*, etc.; cf. also Diphilus, 43, 34.

387. Note how the self-reliant slave comes to the help of his young master, a timid and resourceless young gentleman, after the type of the Graeco-Roman stage. **medicabo**: *I'll doctor.*

388. nullus sum: varying *perii* (§ 71. 2.) **ego . . . meditabor**: *I'll fix you up a sedative prescription; qui . . . sedem* has the construction of *qui oblinam* in 258.

389. satin habes: *are you quite satisfied;* cf. *Amph.* 509, and Livy, v. 21. 9. **ita . . . faciam . . . ne**: *(ut) ne* is the general

rule in Plautus after verbs of causing and effecting, so after *curare* (*Capt.* 738), *promerere* (*Men.* 1100), *parare* (*Miles*, 726).

393. quid si . . . abeamus: *suppose we leave;* with *quid si* as with *quid quod* the ellipsis is vague; *quid si* with a subjunctive, as here, has much the effect of a simple deliberative subjunctive. **non hoc longe**: *not an inch* (Sonnenschein); *hoc* is accusative of extent, to be construed ultimately with *abeamus;* for the sense of *hoc*, cf. the idiom *huius non faciam* (Terence, *Adelph.* 163) 'I shan't care that.'

394. nam: asseverative, *why, just;* see note on 5. **hau**: for the spelling, see § 34. 4. **hau tantillo**: *no whit; tantillo* is a diminutive (§ 40).

395. ei mihi, quom: *quom* gives the ground of the emotion expressed by *ei!* cf. *Men.* 303, *ei mihi quom nil est*, etc. **quo eueniant**: *what end they will come to;* depends on *metu* (cf. note on 465). **madeo metu**: hardly like our 'drunk with joy'; rather = *I'm in a cold sweat from fear.*

396. potin: from either *pote-ne* or *potisne;* see note on 256; for the construction of *potin ut*, see § 69. 1. A phrase like this arose perhaps from a blend of *potin animo esse quieto* (cf. *Trin.* 759) and (*ut*) *animo sis quieto.*

398. morigerae: see note on 189. **ita ille faxit Iuppiter**: *so mote great Jove decree;* for *ille*, see note on 362, and for *faxit*, § 55.

400. fac . . . occlusae sient: translated in § 71. 3.

402. natus nemo: *no mother's son* (Sonnenschein); cf. 451 below and *Ru.* 970.

403. responset: frequentative to *respondeo;* technical sense is *answer the door;* in *Rud.* 226, *responsor = ostiarius;* cf. the simplex in 452 and *Asin.* 389. **quando** = *quom* sometimes in Plautus. **hasce**: cf. 404 (*harunc*) and see § 48. 2. **pultabit**: archaic for *pulsabit;* in *Bacch.* 581 *pultare* echoes *pulsat* (579).

404. numquid aliud: in full *n. a. me uis*, *do you want anything else of me?* This formula, with many sub-varieties, is employed for leave-taking, and is sometimes impatient, 'are you quite done with me?' Cf. Horace, *Sat.* i. 9. 6.

405. foris: *from the outside* (cf. § 65. 2).

406. custodelam: Plautine for *custodiam*, and perhaps at first nothing more than a momentaneous imitation (§ 42) of its synonym *tutelam.*

ACT II. SCENE 2.—VERSES 407–430.

(1) SYNOPSIS.—Tranio, after getting his roysterers off the stage (to return no more, save Callidamates in Act V. Scene 3, verses 1122–1181), remains in boastful soliloquy, speaking out, as though it were another prologue, his plans for befooling his old master, plans which, with their execution and unmasking, fill up the rest of the play.

(2) METRE.—Verse 407 is a trochaic *septenarius* (recitative), §§ 18–19; 408–430 are iambic *senarii*.

407. pluma haud interest patronus ac cliens: *there's not a hair's (plumā) breadth 'twixt patron and client.* **patronus**: in his master's last speech Tranio had got a sort of commission as his advocate (cf. 244). **ac**: cf. *Truc.* 171, *longe aliter est amicus atque amator.* **probe cor ciet hominem**: *conscience thoroughly frightens one (who).* **probe**: see note on 4. **cor**: for the sense, cf. *Trin.* 1169, *cruciatur cor . . . et metuo.* **ciet**: here in a sense of *excire* common in later authors.

409. For the change from *Canticum* to *Diverbium* (§ 11), cf. 747 below.

410. nam: introduces an illustration, as in 292. **quoiuis**: on the form, see § 49. 3. **optumo**: for *ŏp-*, see § 6. 2 (cf. *Merc.* 329; *Pers.* 543).

411. quamuis desubito: *on never so short notice.* **facilest facere**: for the pleonasm, see § 79. 6. **nequiter**: in combination with *facere*, in the mouth of a Tranio, *to play the fool (coward.)*

412. uiri docti: for the construction, see § 61. 3; cf. Juvenal, vii. 66, *magnae mentis opus;* also Livy, xxii. 51. 3; xxiii. 21. 5.

413. quae = *si qua;* cf. the following examples in illustration: *Asin.* 323, *ista uirtus est, quando usust, qui (= si quis) malum fert fortiter; Aul.* 489, *namque hoc qui (= si quis) dicat,* etc.; *Miles,* 1077, *meri bellatores gignuntur quas (= si quas) hic pregnatis fecit;* it amounts to the same thing if we supply with *potiatur* (414) the antecedent *ex eis.* **dissignata . . . facta**: *planned and executed;* for the force of *dissignata . . . nequiter*, cf. Apuleius, *Met.* viii. 28, *quasi contra fas sanctae religionis dissignasset aliquid.*

414. niquid: *ne* is sometimes spelled *ni* in Plautus; always in the groups *quid ni* and *quippe ni;* cf. the compound *ni-mirum.* The *ne*-clause precedes the *ut*-clause here; cf. also 423–424.

415. et: the postponement of *et* in its clause is remarkable, but not unparalleled; cf. Horace, *Sat.* i. 4. 68, *at bene si quis | et uiuat puris manibus*, etc. After all, if we had in Horace *proueniantque sine malo*, we should supply another *proueniant* for *tranquille* (cf. Smith's *Odes of Horace*, § 119. *b*). The following examples will show clauses where a word necessary for construction before *et* does not occur till after it. *Aeneid*, iv. 351, *me patris Anchisae* (sc. *imago*) . . . *admonet in somnis et turbida terret imago; ibid.* vi. 640, *largior hic campos aether* (sc. *uestit*), *et lumine uestit purpureo;* Juvenal, vii. 182–183, *parte alia longis Numidarum fulta columnis | surgat* (sc. *cenatio*), *et algentem rapiat cenatio solem.*

416. sicut: cf. 381. **quae**: the antecedent is the following *omnia*. **quae . . . turbauimus**: *the storm I have raised.*

419. quid . . . egredere: Tranio is so lost in admiration of himself as a philosopher that he has forgotten the order he gave in 404. **iamiam**: self-corrective, like *immo* in 335; cf. *Curc.* 230, *quis hic est homo? . . . iamiam noui.*

420. iussit: the natural subject *erus* is omitted (§ 60), but Roman servants used *ipse*, *ipsa*, 'he, she,' for 'master, mistress,' and perhaps the mere verb-termination is so used here. In our vernacular 'he' and 'she' mean, in the mouth of common people, 'husband' and 'wife'; in the mouth of servants, their employers; in the mouth of children, their school teachers.

421. maxumo opere: this locution was by no means reduced to a fixed order in Plautus; see 752, and cf. note on *tanto opere*, 525.

423. etiam: *again*, as in 377.

424. capite obuoluto: cf. 523, and note.

427–428. ludos . . . faciam: this locution means 'to play tricks on,' and generally takes the accusative (see note on *Argumentum*, 7); here, however (but cf. *Merc.* 225, *Rud.* 594, and, with a slight difference, *Truc.* 759), to prepare for the equivoque, it means, 'to give public games in honor of,' and we have the dative. The funeral games were more particularly a Roman institution, and Plautus, unless we advance the theory of an epic reminiscence in the Greek original, here introduces a bit of local color; cf. *Amph.* 459, *uiuo fit* (sc. *imago*, 'bust') *quod nunquam quisquam mortuo faciet mihi*, where *imago* is certainly a Roman allusion.

429. concedam . . . huc: in a modern play such material would generally appear as a stage direction; cf. Act I. Scenes 1 and 3 (end).

430. unde = *ut hoc ex loco.* **sarcinam** : *pack of lies.* **inponam** : cf. Cicero, *ad Fam.* iii. 10. 7, *te autem quibus mendaciis homines leuissimi onerarunt; Persa*, 182, *eius auris quae mandata sunt onerabo; Miles*, 935, *ego illum probe iam oneratum* ('stuffed') *huc acciebo* ('I'll fetch').

ACT III. SCENE 1.—VERSES 431–531.

(1) Characters. — In this scene Theopropides, who had been to Egypt to improve his fortunes, is introduced, attended by two mute porters. He is a typical father of Graeco-Roman comedy in being stupid and having a moral code that asked economy of his son and nothing more (cf. 1160 f.). His most individual trait is his timidity, resulting from his superstition (see notes on *Personae*).

(2) Synopsis. — This scene contains Tranio's first trick. To keep the old man from entering the house and catching the revellers, he invents a story that the house was accursed, haunted by a ghost. Therefore, he said, it had been deserted by his young master. From the ghost, as we have seen, the play took its name.

(3) The stage business presents difficulties which the directions in the text have tried partially to account for. There is an interruption from within the house, which Tranio cleverly puts upon the ghost. Only the great terror and superstition of his old master allow him to carry this off.

(4) Metre. — *Diverbium*, § 12; Iambic *Senarii*, §§ 13–14.

432. quom : see note on 395; *quom* with this force is found occasionally in Cicero. **med** : on the form, see § 47.

433. pedem latum : we say rather a 'hand's breadth'; Plautus also says finger's width, nail's breadth (*Aul.* 57); cf. also *non pedem discedere* (*Asin.* 603.). The idiom in *pedem latum* is the ordinary type represented by Juvenal, x. 292, *pulchra gaudet Latona Diana*, 'in Diana's beauty,' etc.; cf. *mortuos pater* in 233.

434. inposisse : contracted from *inposiuisse* (§ 54, § 37. 2). **hau causast** : *I raise no objection.*

435. nunc : *just now;* note the combination with the perfect.

436. apage te : *begone;* on *apage*, see § 38. **nunciam** : *from now on*, as we should perhaps render *hic iam* (107) by 'from here on' (cf. also note on *tum iam*, 130).

437. crediturus fui: here the active periphrastic connotes necessity as the passive, *mihi credendum fuit*, would do; see also note on *debebas*, 321.

438. peccauisti largiter: *you made a tremendous mistake;* cf. *Epid.* 484, *stulte datum | reor, peccatum largiter.*

440. Aegypto: Plautus often construed country names as town names; see § 65. 2 and the note on 66, comparing Dolabella in Cicero, *ad Fam.* ix. 9. 2.

441. credo: parenthetic (§ 74. 4). **exspectatus ueniam**: *I'll be welcome*, cf. Cicero, *ad Fam.* iv. 10, *uenies . . . exspectatus.*

442. nimio . . . exspectatior: note the metrical polarity; on *nimio*, see note on 72.

443. qui nuntiaret: a sort of shorthand for *qui* (= *siquis*, see note on 413) *uenisset ut nuntiaret.*

444. interdius: *in broad daylight;* if *-dius* is not an accusative plural of the same 'declension' as *diu*, 'by day,' Plautus probably thought so; cf. *Aul.* 72, *peruigilat noctes totas, tum autem interdius quasi claudus sutor domi sedet totos dies.* A similar formation is *interuias*, 'along the ways' (*Aul.* 379). If this is correct, the form *interdiu* has been assimilated to *diu;* conversely we find *dius* (*Merc.* 862) assimilated to *interdius.*

445. On the phraseology, cf. 899–900. **aperitin**: on the form, see § 37. 4; note also the admixture of numbers (§ 59) and persons.

449. usquin: *on*, i.e. *continuously*, *on and on;* for the form, see § 37. 4. **factum optume**: a formula meaning *I congratulate you.*

450. quid uos: elliptical, see 293 and 939. **quidum**: *I beg your pardon?* **sic**: sc. *dico*, 'I mean.'

451. foris ambulatis: *are (all) out.* **natus nemo**: as in 402.

452. neque . . . neque: the two *neque's* distribute *nemo;* a similar heaping up of negatives in *Trin.* 281, *nolo ego cum improbis te uiris, gnate mi, neque in uia neque in foro necullum sermonem exsequi.* **recludat**: the student can demonstrate experimentally, by opening his book or his trunk, how verbs meaning 'to close, fasten' got, in composition with *re-*, the converse meaning. **respondeat**: see note on 403.

455. cur non tangerem: *why was I not to touch?* a true preterit to *cur non tangam* (see § 66. 3), 'why am I not to touch?'

456. quin: see note on 172; *quin*, 'why!' with the indicative of statement is a step beyond *quin* with the imperative.

457. uah: see note on 256. **quid est**: see note on 364.

458. male . . . factum: *you've played the mischief;* cf. *factum optume*, 449.

459. facinus fecisti: note the repetition (§ 79. 3).

460. quid iam: the third member of the climax *quid est, . . . quid est negoti.* Tranio, by retarding its development, is giving point to his ghost story.

462. non tangerem: a repetition, in dependence upon *si*, from 455.

463. occidisti . . . mortalem: *mortalis* is used for *homo* in suitable connections; e.g. Livy, v. 16. 6, *multos mortalis obtruncant.*

465. The imprecation is here interrupted by the impatience of Tranio. **ut possies**: the catch as to the force of *ut* with a verb of fearing may be illustrated by comparing the following English sentence: "Where a million people live, I have no fear of getting a share" (W. T. Sherman, cited in the *N. Y. Semiweekly Evening Post*, Feb. 15, 1900). Similarly, if we render *ut possies* by 'your ability to,' the (English) need of the negative disappears.

466. quam . . . rem . . . nouam = *quid noui* (cf. § 80).

467. The suture of 467 with 465 is close enough psychologically: "I'm fearful about your ability to reconcile with the gods yourself and family — : : . . . . : : — and do get those other fellows [the porters, see introduction to the scene] off, don't implicate them."

468. attigatis: on the form, see § 51, and on the construction, § 67. 1. **tangite . . . terram**: in the practice of witchcraft it was a preventive and remedy against illness or other evil to touch the earth. Varro, *R.R.* i. 2, 27, after a formula appropriate to driving off the gout, adds, *hoc ter nouiens cantare iubet, terram tangere*, etc.; cf. also Marcellus Empiricus, 28. 74 and 25. 13. The Greek custom of reverencing the earth belongs to a somewhat higher religious sphere (cf. Aristophanes, *Eq.* 155, ἄγε δὴ σύ, κατάθου πρῶτα τὰ σκεύη χαμαί· ἔπειτα τὴν γῆν πρόσκυσον καὶ τοὺς θεούς). The Romans had, however, a hymn to *dea sancta Tellus* (Buecheler and Riese's *Anthol. Lat.* I. p. 26). The positive command, *tangite . . . quoque*, following the negative command, *ne . . . attigatis*, is in our idiom adversative, whence *quoque*, 'also,' = 'but rather'; similar is *et* in an instance like *nec miror et gaudeo* (Cicero, *ad Fam.* x. 1. 4).

469. rem: *the point, the matter;* cf. *rem* in 199; and Cicero, *de Div.* i. 54, *detulit rem*, 'he told the dream (occurrence).'

471. tetulit: on the form, see § 54. **semel ut**: *when once;* in our idiom, *ever since.*

473. aucupet: *eavesdrop;* the bird-catcher [*au*(*i*)-*ceps*] had stealthy habits, whence the extension of meaning. **tutum probest**: *it's pretty safe.*

474. etiam: cf. 377 and 423.

476. antiquom et uetus: a common pleonasm in Plautus; cf. Pliny, *Epist.* iii. 6. 3, *aes* ('the bronze') *ipsum uetus et anticum;* and cf. *mirum aut nouom* (345).

477. adeo: *adeo* after pronouns has much the same emphasizing and slightly adversative force as *quidem.* **nunc**: *just now;* with a perfect as in 435.

478. sceleste: an equivoque, perhaps; not only is *sceleste* a not unusual form of address to such as Tranio, but *sceleste*, 'full of *scelus*,' is perhaps an impatient momentaneous designation for one that keeps saying *scelus.* **cedo**: here and in 572 = *tell* (cf. § 43).

479. hospes . . . hospitem: in the Greek and Roman relation of guest-and-host (*ξενία*, *hospitium*) each party to the compact enjoyed the title, *ξένος*, *hospes.* The relation was of great religious sanctity; observe how Tranio rings the changes on this awe-inspiring word in 481–482.

480. iste: here contemptuous (see note on 274); Tranio, as the sequel shows, was rash in dating his ghost so recently.

481. ei: dative of the loser (see note on 235).

484. Note the superfluous details Tranio introduces to give his story the air of circumstantial veracity.

486. abimus: for the form, see § 37. 2.

487. oblitus fueram: on the form, see § 71. 7. The ghost is made to walk by candle-light as a way of giving evidential value to the story. In the Athenian ghost-story told by Pliny (*Epist.* vii. 27) the watcher for the ghost likewise provides himself with a light (and a notebook!), so as to record his actual observations.

488. atque: *and then* (= *when*); cf. *Capt.* 479, '*quo imus*' *inquam* '*ad prandium*'*? atque* ('but then') *illi tacent;* Juvenal iii. 215, *ardet adhuc et* ('and then') *iam accurrit*, etc. Familiar in Virgil is *vix* followed by a 'temporal' *et* or *-que* (e.g. *Aen.* ii. 692, v. 858). **ille**: *Philolaches*, though his father is not quite sure. **exclamat . . . maxumum**: *gives a loud cry.* **derepente**: cf. *de subito*, 411.

489. **an**: hoping for a negative answer (see § 73. 2). **st**: *hist;* the signal for silence carries with it the note of the weird, the uncanny. Tranio hushes his voice in a mock fright.

491. **nempe ergo**: *why, of course;* reassuring himself while he asks the question, as our word 'doubtless' often betrays doubt; 'of course' is an etymological rendering of *ergo;* cf. *e regione*, 'straight along,' and *erga*, 'towards.' **ita**: here an affirmative (§ 91).

492. This verse continues to retard the story.

493. **quin**: *why not;* best rendered after *mirum* by *that not.*

494. **abhinc**: *ago;* here only in Plautus with an ablative. **foret**: see § 71. 7.

495. **inepte stultus**: on the pleonasm, see § 79. 5; such freedom of language from a slave to his master is surprising, but accorded with Greek custom (cf. also 635, 1094).

496. **ecce**: *lo!* though calling most often for attention from the eye, may demand it as well from the ear or mind; cf. Laberius (in Ribbeck [2]), 104, *ecce, in senecta ut facile labefecit loco . . . oratio.* **dixerat**: *he said he* (the ghost) *said;* not a case of pluperfect as a mere narrative tense; in alluding to a past statement *dixeram* is used where in our idiom priority cannot be indicated; e.g. in *Brutus*, 157 (cf. also *de Or.* i. 197), Atticus says to Cicero *dixeram a principio*, alluding to a statement made before in 11, and *dixeram* is prior to what was said in the interval (cf. § 71. 6); particularly instructive is the following (Cicero, *ad. Quint.* ii. 3. 2), where, after *interdum*, breaking up the interval into lesser periods, the tense changes: *qui ut perorauit — nam in eo sane fortis fuit . . . dixit omnia, atque interdum etiam silentio, cum auctoritate peregerat — . . . surrexit Clodius.*

497. **transmarinus**: merely *Diapontius* turned into Latin.

499. **Acheruntem**: the place of the dead; for the construction, see note on *Aegypto*, 440, and for the quantity, § 9. 4. From the consequences to which this verse and the next allude, Queen Dido (*Aen.* iv. 696 ff.) was relieved by Juno.

500. **per fidem** (sc. *meam*): *by my very confidence in him*, or, by natural inference, *in violation of his loyalty to me.* Lorenz compares Cicero, *Verr.* ii. 5. 109, *qui . . . per hospitium exhausit*, 'who in the name of friendship sucked him dry.'

501–502. **hic . . . in hisce aedibus**: pleonastic (§ 79. 1–2), much as *me . . . me* in 201–202. **defodit insepultum**: it was not all of

burial to be put under the ground, but a burial must be ritually correct, with "priest and book" (cf. Horace, *Odes*, i. 28. 21 ff.).

503. scelestus: see note on *sceleste*, 487; but the sense of *sceleratus*, 'accurst,' lies near.

504. scelĕstae: for the quantity, see § 6. 1.

505. This verse gives the play its title (see notes on title-page).

506–508 st st: the curious insiders, we may suppose, have gathered behind the door to listen, and with this interjection one of them cautions the rest to silence. The old gentleman hears the whisper, and cries out in alarm. Or perhaps *st st* was a cautious attempt to signal from the inside to Tranio. In either case, Tranio turns the incident to good account by asking (508), *hicine percussit*, *the ghost didn't knock, did he?* (cf. § 73. 1).

507. foris: for the number, see § 59.

509. accersunt Acheruntem: Plautus prefers *accerso* or *arcesso* as alliteration suggests; but cf. 1044 and 1093.

510. illisce: for the form, see § 48. 2. **hanc . . . fabulam**: i.e. '*my coup de théâtre*' (see note on 937).

511. nimis quam formido: a blend of *nimis* (cf. 176) *formido* and *quam formido* (cf. 543); the combination *nimis quam* occurs also in *Capt.* 102 and *Truc.* 468.

512. quid tute tecum loquere: note how the conventional aside of the drama is overheard but not understood, and cf. *Cymbeline*, II. i. 27 ff. **abscede ab ianua**: *away from the door!* a comical inversion (see notes on 365, 747) in the master's mouth of the slave's former words (460 ff.). Tranio is clearly trying to get into unobserved communication with the insiders, while his master fears he is talking to the ghost.

513. quo fugiam? Etiam tu fugis: *where shall I run to? Will you run too?*

514. pax . . . mortuis: a probable allusion to Tranio's character (see note on *Personae*) as a sort of Hermes διάκτορος or ψυχοπομπός.

515. heus Tranio: this remark from the inside must have been inaudible to Theopropides. **non . . . appellabis**: having got near the door, Tranio addresses his first direct communication to the insiders.

516. nil ego commerui: here only does Plautus use *commereo(r)* without *noxia*, *culpa*, or *malum* as an object, and as the glosses also render *commerui* by *male merui*, *male egi*, *offendi* we may render by

I've not tripped up (for the insiders), which would seem to his master, should he overhear, to mean 'I'm innocent,' addressed to the ghost. **neque istas percussis fores**: this prohibition (§ 67. 1, cf. § 55) continues *non . . . appellabis* after the brief parenthetical interruption; cf. *Trin.* 627, *noli auersari neque te occultassis mihi.* A prohibition may, however, be loosely attached to a negative statement; cf. *Bacch.* 476, *ipsus neque amat nec tu creduas.*

517–518. Several words in these verses are lost. If the restoration in Leo's text, here printed, is correct, it is clear that Tranio's conversation with the insiders is unintelligible to his master, nor is it improbable that in his great fright Theopropides has got pretty far off on the stage. **segreges . . . sermonem**: *break off the conversation;* cf. *Poen.* 349, *segrega sermonem, taedet; Miles*, 655, *si quis ibist odiosus, abeo domum, sermonem segrego; segreges* is the so-called subjunctive of protest; cf. § 67, 3, and see note on *ut resistat*, 1172.

519. **an quaeso**, etc.: *I beg your pardon, had you been calling me*, — a natural English use of tenses corresponding to the Latin use here; the pluperfect implies an interval of inattention.

520. **amabunt**: on the force of the tense, see § 71. 5. **mortuom**, etc.: Tranio's previous communications with the insiders had been carefully adapted for this very explanation.

521. **percussisses**: meant to take the master's mind back to the situation in 453 ff., but carrying also an uncomfortable verbal suggestion of the uncanny question (*hicine percussit ?*) in 508.

522. **etiamne astas**: *do you still linger ?* **quae**: the antecedent, though in a different case (*eis*), is omitted; see note on 413.

523. **respexis**: for the form, see § 55. **operi caput**: covering the head in time of danger was a religious act; cf. *Amph.* 1093, *inuocat deos immortalis ut sibi auxilium ferant | manibus puris, capite operto;* Livy, iv. 12. 11, records that suicides covered their heads before drowning themselves (cf. Horace, *Sat.* ii. 3. 37).

525. **scio**: with ironical intonation. **tanto opere**: also found in reversed order. See note on *maxumo opere*, 420. **extimueras**: the pluperfect of a verb in *-sco* = the imperfect of the simplex.

526. **nil . . . curassis**: on *nil* in commands, see § 91. 2, and cf. *Miles.* 1007; Juvenal, iv. 22, *nil tale exspectes.* **prouidero**: *meantime* (§ 71. 6) *I'll look out for myself.*

527. **quantum quis**: cf. *quantum potest* (758), and see § 43.

529. Observe how the wish is suddenly shifted in its application, and see § 87. 2. **magnum malum** : cf. *magna mala re*, 61.

531. **quid . . . negoti . . . mali** : *what a clever stroke!* See notes on 271, 1071, and 1107.

ACT III. SCENE 2. — VERSES 532–689.

(1) THE CHARACTERS. — The only new character introduced is the usurer (Danista), who approaches at this juncture to dun Tranio for his bill.

(2) STAGE BUSINESS AND SYNOPSIS. — Soon after the entrance of the danista, Theopropides is seen returning. In the brief period since his last exit he had fallen in, past all expectation, with the seller of the house, who denied, naturally enough, the whole story of the murder. Tranio, in the middle of the stage, now has one foe to the right and one to the left, and his task is, if possible, to keep them apart. This he does for a pretty long time, at a considerable strain, we must feel, of the sincerity of the dramatic situation. Finally, when they do come together, and it is no longer possible to conceal that Philolaches owes money to the usurer, Tranio invents ruse number two, to the effect that when the ghost drove them out of the old house they had borrowed money to secure an option on a new one. He is put into immediate embarrassment by his master's asking where the new house was. Here he jumps from the frying pan into the fire by pointing to the neighboring house, for his master at once makes plans for an immediate examination of his new property.

(3) METRE. — *Diverbium*, § 12; Iambic *Senarii*, §§ 13–14.

532. **scelestiorem . . . annum** : *worse times.* **argento faenori** : sc. *locato* (cf. 535) = *investments;* for the case of *faenori*, see § 64. 3. Doubtless in the professional cant ('shop') of the usurer, *argentum faenori* was no more felt as an ellipsis than such mercantile phrases as 'sight draft' or 'call loan' with us.

533. **quam . . . optigit** : a sort of shorthand for *quam hic est annus qui mihi optigit.*

534. **mani** : classical *māne.* **in foro** : *on 'the street,' on 'change.*

536. **in perpetuom modum** : *everlastingly.*

538. **qui** : alternating with *quo* in the same verse; cf. § 3. *a*, and 715 ff.

539. **occurro** : *run across;* for the tense, see § 71. 1.

540–541. **huic** : i.e. the usurer. **hic** : i.e. his master.

542. **indaudiuerit** : on the form, see § 41. 3.

544. What looks like a translation of this verse, though the sentiment is after all a commonplace, is found in Ben Jonson's *Alchemist*, V. i. (cf. notes to title-page), "Nothing's more wretched than a guilty conscience."

545. **ut ut** : doubling makes Latin interrogative words indefinite; cf. *quisquis.*

546. **pergam turbare porro** : *I'll keep on throwing dust in his eyes.*

547. **unde is** : *where do you hail from* = *unde aduenis* (cf. 785). **unde . . . emeram** : the verb is prior in time to *conveni;* we render by a simple preterit (but cf. § 71. 6); *unde* = *a quo*, see note on *inde*, 103.

550. **techinae** : a borrowed word (from τέχνη, § 37. 1) = *doli.*

551. **nil enim** : *why, nothing;* in Plautus *enim* is normally confirmatory, 'why, well'; see note on *nam*, 5, and cf. *ne enim*, 1095.

555. **dicam . . . confessus sit** : for the conditional type, see § 69. 3.

557. **cape . . . iudicem** : *leave it to arbitration.*

559. **pirum uolpes comest** : it has been called in question whether the fox actually does eat fruit; Phaedrus, in his fable (iv. 3) of the fox and grapes, says, *fame coacta vulpes uuam appetebat;* Horace, *Epist.* i. 7. 29, tells a tale of a grain-eating fox: in Folk-Lore Country *Brer Fox* — the Greeks and Romans would have said *Sis Fox* — ate strange foods. From fable to proverb is no great remove.

560. **Tranium** : i.e. Τρανίον; a contemptuous diminutive of *Tranio* (Τρανιών), founded on names of the type of Delphium and Paegnium. It might, however, be accusative of *Tranius*, a byform of *Tranio;* cf. such pairs as *gobius* (2d declension) and *gobio* (3d declension), from Greek κωβιός; *architectus* (2d) and *architecto* (3d), from ἀρχιτέκτων (see § 44, and cf. 760).

561. **danunt** : see note on 129, and for the number, § 59.

562. **quo te agis** : cf. 342. **nequoquam** : for the form, see § 50. 2. Here Tranio moves to the other side of the stage, and the old man is left out of it until 610, in despite of all dramatic reality, unless we suppose him too frightened to approach his own house, or too interested in peering at his neighbor's. **ne** : see note on 75.

563. **scelestus** = *sceleratus;* see note on 504. **deis**: for the spelling, see § 36. 5.

565. **ĕxhibent**: for the quantity of *ĕx-*, see § 6. 2.

566. **occupabo adire** = *ultro, prior adibo* (cf. *Poen.* 611); this is a Greekish turn (= φθήσομαι προσελθών), found also in Livy.

567. **frustrast**: *frustra est* serves Plautus as a passive to the deponent *frustratur.*

568. **Misargyrides**: see notes on *Personae;* rather a derisive tit-for-tat taunt, in answer to the belittling *Tranium* of 560, than a genuine proper name.

569. **qui de argento es**: *how are you off for money?* cf. *Truc.* 741, *de eo* (sc. *argento*) *nunc bene sunt.* **belua**: abusive (§ 88).

570. **pilum iniecisti**: *have opened fire* (cf. § 85).

571. **inanis**: *empty-headed* (in the mouth of the usurer; cf. the next verse), but, as caught up by Tranio, *empty-handed.*

572. **quin . . . tricas**: *why not drop that nonsense;* the second *quin*, 'why!' echoes *quin*, 'why not?'

574. **opportunus**: in 1077 we find the adverb, *opportune;* cf. the classical alternation of *serus* and *sero* with verbs of motion.

576. **bona**: unusual for *magna.* **ne clama**: see § 70.

577. **ego . . . clamo**: *well, I will shout* (§ 71. 1). **gere morem**: *but you must humor me.*

578. **quid**: object of the complex *morem geram;* see note on *Argumentum* 7, *ludos fit.*

579. **redito**: the sequence of *redito* after *abi* is a good example of the true value of the two imperative tenses.

580. **dabitur**, etc.: the same formula at *Merc.* 769, *mercedem cedo* :: *cras petito: dabitur. nunc abi.*

581. **recursem**: here the frequentative (cf. § 39) has all its force.

586. **ne tu**: note the self-interruption; *ne* is affirmative, as in 75.

587. **illum**: i.e. *Philolachem.* **euge strenue**: sc. *nominā.*

590. **abiero**: *I'll be off instanter* (cf. § 71. 6), or, *you'll get me off*, etc.

591. **hoc uerbo**: sc. *reddendi* (or '*reddam*'); the meaning is *reddendo argento* not *pollicendo argento.* **eripis**: for the tense, see § 71. 1, and for the shift of number after *reddite*, § 59.

594. **te extentatum**: in the language of the nursery, *to try yourself*, i.e. *to let yourself out, see how far you can go.* **agas quod in manust**: cf. 1100, *quod agas, id agas*, and see note on 328 *b*.

595. **non dat, non debet**: *he won't pay* (§ 71. 1), (for) *he doesn't owe.* **frit**: see § 41. 1.

596. **hinc**: adverb for pronoun (§ 50. 1). **an metuis**: explained in § 73. 2.

597. **exolatum**: on *ol* for *ul*, see § 36. 3.

599. **quoi**: on the form, see § 49. 2. In this verse Tranio adopts a wheedling tone.

602. **faenore**: see note on *faenori*, 532. **datas**: for the form, see § 39.

603. **redde . . . reddite**: note the shift of number.

604. **daturin estis**: cf. *datur* in the next verse and note the shift of voice.

607. **ultro te**: cf. *Capt.* 551, *ultro istum a me; Cas.* 459, *ultro te, amator, apage te;* and see § 63. 5.

608. **territas**: cf. *datas* in 602.

609. **calidum**: we also speak of 'hot' words; cf. 666.

611. Tranio disregards the question of 610.

613. **ne . . . postules** = *noli conari*, or hardly more than *noli; inconciliare:* means *buy up, buy in*, whence, secondarily, 'take in, deceive'; cf. Paulus-Festus's definition: *inconciliasti* (= *Trin.* 136) *comparasti, commendasti, uel ut antiqui per dolum decepisti;* here the sense is the bad sense, *don't try to make us feel any cheaper.* Note a kindred use of *uēnire* ('to be sold') in 1051. Perhaps we should render 'don't try to involve us deeper in your debt'— by getting a fresh I O U out of them, say. In this case, Tranio would be making the remark with the real purpose of setting Theopropides against the usurer.

616. **Philolachetem**: not recently called by name, but clearly involved in the *nos* of 613. **compellat**: *is he hitting at?* This rendering will suggest the derivation of *compellare* from *pellere.*

617. **facit conuicium** = *conuiciatur, is he scolding at?*

619. **obicere ob os**: *to fling in the face.* **inpurae**: *impurus* (*impuratus*) is not clearly a moral term in Plautus, but means: (1) 'greedy,' *i.e.* 'gluttonous' [*Curc.* 126; *Aul.* 359–361; below, 887; *Rud.* 543, metaphorically; cf. Terence, *Phorm.* 372, 986; Cicero, *de lege agr.* i. 1. 2, *impurus helluo*]; (2) 'insatiate,' of one that duns, resists a dun, or in general drives a hard bargain, particularly a *leno*, who was often a capitalist as well, e.g. in the *Pseudolus* [*Asin.* 472; *Aul.* 378; *Bacch.* 884; the present passage; *Persa*, 408, (cf. *ibid.* 411,

impuritias, 'greed'), 687; *Pseud.* 366, 975 (?); *Rud.* 652 (?), 751, 990; *Phormio*, 83, 669, 962]; (3) 'headstrong, violent' (or 'wicked'?) [*Men.* 853; cf. Terence, *Adelph.* 183, 360]; (4) *Bacch.* 12 is too fragmentary for interpretation; *haud impurus* seems to mean 'generous' in Terence, *Eun.* 235; and 'fair-dealing' in *Heaut.* 629.

621. perfacile . . . perpetior: see note on 203.

622. uidetur: for the type of question, see § 73. 1. 6.

623. qui = *quis;* see note on *quae*, 199.

627. quantillum: cf. *tantillo*, 394. **quasi**: (*something*) *like.* **quadraginta minas**: inconsistent with 300, but reveals the usual attempt of a swindling slave to square up and have a private balance left.

628. ne . . . censeas: a convenient rendering is, *surely you can't think*, but the subjunctive (see § 67. 1) is not potential; cf. *ut uideas*, 243.

629. adeo etiam: the pleonasm is relieved somewhat by taking *etiam* with *creditum*, and *adeo* with *audio* — a construction to which their assonance and metrical polarity lends probability.

630. quattuor: for the synizesis, see § 7. 1.

631. nilo plus: to demand more than was due invalidated a claim for debt at Rome. It was by appealing to a provision derived from this Roman law that Portia got Antonio quit of Shylock's claim.

633. te daturum: note the echo by *dare;* sc. *me*, and cf. § 72. 1–2.

634. ipsus: for the form, see § 48. 2.

635. iubeo: rather vigorous from slave to master; see note on 495.

636. saluomst : : soluite: *it's all right* : : *haul it out then.*

639. patrissat: a borrowing from the Greek; cf. *πατριάζω*, *πατρῴζω.* **homo**: little more than *is* (*ille*)*;* see Krebs, *Antibarbarus*, s.v. *homo*, and the note on 704. **uortitur**: in classical Latin we should expect *uersatur* for 'engages in business.'

640. nam: resuming, *well* (see note on 5).

641. alias: cf. *alteras* in 270.

642. quoiusmodi: for the synizesis, see § 7. 2.

643. uah: a 'whew!' of admiration; cf. 256, and *Curc.* 449, *uah! : : quid mirare?*

645. speculo claras: *bright to a mirror*, i.e. *even a mirror would call the house splendid; speculo* is *datiuus iudicantis*, as in 251, though perhaps we may regard the dative here as a variation for *ad*, 'in comparison with'; cf. *Capt.* 275, *ad sapientiam huius nimius nugator fuit.* **claras, candorem**: see § 63. 4.

646. destinat: compound of *de* + **stano* (formed on *stare* as *danunt* on *dare*, cf. 129, and § 51); means *sets apart* (cf. Livy, v. 24. 8, *destinabant*, 'were for setting apart'), *secures, buys;* cf. *stat*, 'it costs.'

647. magnis: the Romans had known a short weight coinage, in contrast to which *aes graue* meant 'money of full weight,' but *magnis* with *talentis* seems rather indicative of admiration, as we say, 'a cool, cold thousand, a round sum'; cf. Apuleius, *Metam.* vii. 9, *nec enim leui pretio distrahi* ('to be disposed of') *poterit talis aetatula* ('young beauty'): . . . *poterit unus* (sc. *leno*) *magnis . . . talentis . . . puellam istam praestinare.*

648. arraboni: *for an option;* see note on *pignus, Argumentum*, 8.

650. hinc: see § 50. 1. **ei**: *aforesaid* (sc. *arraboni*).

653. mecum rem habe: *it's with me you have to do.* **nempe**: *well then.*

654. abeo: **sat habeo**: *I'm off; well off;* for *sat habeo*, see on 389. **fero** = *accipiam.*

655. malum: *the mischief* (as in 6). **quod**: introduces a relative clause to indicate more precisely the object of the previous imprecation (cf. 529); cf. *Amph.* 461, *nisi . . . is . . . me ignorabit, quod ille faxit Iuppiter* (see note on 398). **isti**: see note on 274. **duint**: for the form, see § 55.

656. ita: see note on 56. **paenissume**: for the hyperbole, cf. § 4.

657. hodie: cf. Donatus on Terence, *Adelph.* 215, '*hodie*' *non tempus significat, sed iracundiam* ('passion'), *eloquentiam* ('enthusiasm') *ac stomachum* ('sarcasm').

658. minus bono cum iure: *less amenable;* the construction is ablative of quality (but cf. Lewis and Short, *Lat. Dict.* s.v. 1. *cum*, II. B), here in the predicate. In this construction *cum* is rare, but not unparalleled; cf. Ennius, *Ann.* 343, *ille uir haut magna cum re;* Caecilius, 59, *barbare* (voc.) *indomitis cum moribus;* Cicero, *Verr.* ii. 4. § 4, *sacrarium magna cum dignitate.*

661. nomen . . . quaero: no Graeco-Roman comedy would be complete without having a place where the shifty slave is put into this embarrassment of forgetting a name.

662. comminiscere: *think it up.*

663. nisi ut: the *ut*-clause after *nisi* is explanatory of a suppressed *id;* in 278 above, the *id* was expressed; cf. *Pseud.* 1101, *non edepol*

scio : *nisi* (sc. *id*) *ut obseruemus quo eat; ibid.* 1110, *nec boni ingeni quicquam in is* (=*eis*) *inest* | *nisi* (sc. *id*) *ut inprobis se artibus teneant.* Further examples in Cicero, *Phil.* ii. 5, and *de Off.* ii. 84. See also note on 992. **dolum exercitem**: *patch up a trick;* on the derivation of *exercitem*, see § 39, and for the phraseology, cf. *Amph.* 367, *compositis mendaciis aduenisti . . . consutis dolis.*

665. **huiius**: on the spelling, see § 35.

666. **calidum . . . mendacium**: cf. *Epid.* 256, *reperiamus aliquid calidi conducibilis consili; Miles*, 226, *cedo calidum consilium cito.* The development of the sense 'prompt' from 'hot' may have come either (1) from the kitchen, or (2) from the smithy ; cf. for (1), *Pseud.* 1126, *dum recens est, dum calet, dum datur, deuorari decet;* and for (2), *Poen.* 914, *at enim nil est nisi, dum calet, hoc agitur . . . proba materia datast, si probum adhibes fabrum* ('smith'). The same metaphor in English: Chaucer, *Prologue*, 686–687, "His walet lay biforn him in his lappe | Bret-ful of pardoun come from Rome *al hoot*" (cf. Cicero, *ad Fam.* viii. 1. 2, *illi rumores Cumarum tenus caluerunt*) ; *Cymbeline*, I. iv. 179, "Lest the bargain should catch cold and starve" ; *ibid.* V. v. 321 ; T. E. Brown, *The Doctor*, p. 410, "I let him have the curry *hot* | In the ribs" ; colloquial, "he took it back before it got *cold.*"

667. Tranio speaks this verse *qua* prophet (see notes on *Personae*). Similar is Mark's Gospel, xiii. 11, "But whatsoever shall be given you in that hour, that speak ye ; for it is not ye that speak, but the Holy Ghost." Leo compares Callimachus, *h* 3, 186, *εἰπὲ, θεά, σὺ μὲν ἄμμιν, ἐγὼ δ' ἑτέροισιν ἀείσω.* **dei** : for the spelling, see § 36. 5.

668–669. **istum . . . istunc**: the first of these applies to the alleged owner ; cf. *Trin.* 921, where some one is trying to recall a name, *quod ad exemplumst? coniectura si reperire possumus . . . em, istic erit* ('must be it') : *qui* (= *utinam*) *istum di perdant; istum* is undoubtedly contemptuous, cf. *isti*, 655 ; *istunc* refers to Theopropides. For the reference to two different persons by the same pronoun, cf. *huic*, *hic*, 540–541.

670. **bonan fide**: *honor bright* (Sonnenschein); *honestly* will give the equivoque with *bona* (sc. *fide*) in 671.

671. **tum** : *tum* not infrequently introduces an apodosis in Plautus.

677. This nautical proverb (§§ 85, 86) doubtless derives from a specific (literary) instance ; cf. *poeta*, in Cicero, *de Orat.* iii. 166, *neque me patiar* | *iterum ad unum scopulum ut olim classem Achiuom*

offendere, echoed by Ovid, *Pont.* iv. 14. 21, *ad ueteres scopulos iterum deuertor.* **unum**: *one and the same.*

678. **non . . . reperio**: *I can't imagine;* see note on *vix comprimor*, 203.

681. **non uelint**: see note on *non uis*, 336.

682. **percontare et roga**: *inquire, and ask permission.*

683. **dum**: in something like a score of cases in Plautus, *dum* with the present indicative expresses design, chiefly in sentences of the type found here. The psychological shift from 'while' to 'until' is made in English also, e.g. *Macbeth*, III. i. 44, "we will keep ourself | Till supper-time alone: *while* then, God be with you."

685. With this verse, cf. 656.

687. **concessero**: a genuinely prior future (cf. § 71. 6).

688. **senatum . . . conuoco**: the cant of politics (cf. § 85. 3).

689. **igitur tum**: as in 132. Note the recurrence of the same stage business as in 429.

ACT III. SCENE 3. — VERSES 690–782.

(1) CHARACTERS. — In this scene one new character is introduced, Simo, the owner of the neighboring house, on which Tranio had said Philolaches already held an option. Simo represents in Graeco-Roman comedy a very commonplace type of old man, who utters the usual gibes on rich and exacting wives, and has mild leanings to marital truancy.

(2) SYNOPSIS. — In this scene, which begins with a long monody of Simo's interspersed with comments aside from the listening slave, Tranio secures permission for his master to inspect Simo's house, on the plea that he wished to build one after the same plan for his son.

(3) COMMENTS. — Plautus does not seem to make a good use of this scene for the subsequent development of the play. Tranio overhears, at the beginning of the scene, Simo's treasonable speeches anent his wife, thus securing, by a ruse not infrequent in comedy, a hold on Simo; but he never has to make use of this hold again.

(4) METRE. — 1) Verses 690–746 constitute a *Canticum* (§ 20), divided between two singers; 2) verses 747–782 are *Diverbium* (§ 12), and the metre is the *Senarius* (§§ 13, 14). The metrical schemes for the Canticum are as follows: —

690–692, § 31. 5	710–712, § 31. 5	728, § 28. 5
693, § 31. 8	713, § 31. 2	729–731, § 31. 2
694–695, § 31. 5	714, § 31. 5	732, § 32
696–697, § 31. 8	715–716, § 31. 2	733, § 31. 6
698–701, § 31. 5	717, § 31. 5	734–736, § 31. 2
702, § 31. 8	718–720, § 31. 2	737, § 28. 5
703, § 32	721, § 32	738, § 31. 2
704–705, § 31. 5 (?)	722–724, § 31. 2	739, § 31. 5
706, § 31. 8	725, § 28. 3	741, § 28. 5
707–708, § 31. 5	726, § 31. 1	742–745, § 27. 3
709, § 31. 7	727, § 27. 2	746, § 27. 6

690. melius . . . fuit: comparative to *bene est*, 52.

691. nec quod . . . iuuerit: *quod* = *qua causa* or *qua gratia* (see note on 69, and cf. *Aul.* 435, *Bacch.* 249, there cited). The subjunctive is used because *quod* is a characterizing relative (see note on 158); cf. Cicero, *ad Fam.* xiv. 12, *in uiam quod te des hoc tempore nihil est.* **una esca**: *a single meal*, or *a meal*, according to our conception of the emphasis; see note on 1001.

693. minume: *not a bit of it.*

694. forte: *accidental.* **uisum fuit**: on *fuit* for *est*, see § 71. 7.

697. de prandio: *just after luncheon* (see general note 2 on Act I. Scene 4).

698. clanculum: diminutive, see § 40. **me edidi**: *fetched myself* (= *aufugi*).

699. tota turget: *is boiling mad;* cf. *Merc.* 959, *uxor . . . tota in fermento iacet; Cas.* 325, *nunc in fermento totast: ita turget mihi.*

700. res . . . mala: *trouble;* see note on 61. **in uesperum**: see note on 67.

701. nam et cenandum et cubandumst ei male: *after a bad dinner, a curtain lecture!* The curtain lecture is even more clearly described in *Asin.* 937, *male cubandumst: iudicatum me uxor abducit domum.*

702. quom magis cogito: note the ellipsis of *tum magis cogito*, after which in 703 we might expect *oratio obliqua* in place of coördination (see § 74. 4).

703. dotatam: repeats the gibe of 280–281. Horace (*Carm.* iii. 24. 19) characterizes a simple civilization in the words: *nec dotata regit uirum | coniunx.*

704. neminem = *eum non;* here *homo* in the negative compound *nēmo* has the same force as in 639 (see note). **ibi**: i.e. *ubi sunt uxores dotatae*, or more briefly = *cum eis;* see note on 125.

705. ueluti: *even as;* used like *sicut* in 381 and 416 to make a personal application of a general remark; *ueluti* and *sicut* as thus used, like *ita* in 56 (see note), approach the sense of *nam.*

706. exsequi certa res, etc.: *exsequi* is almost otiose; cf. *Merc.* 934, *certum exsequist | operam ut sumam;* on *certa res* for *certumst*, see § 80.

707. potius . . . quam . . . cubem: see note on 229.

708. A direct address to the audience; see on 280. **ut moribus**: a loose expression for *quibus moribus;* cf. *Trin.* 283.

709. haec: object of *scio*, and antecedent of the following clauses, one an indirect question, the other (in 710) accusative and infinitive (on the inconcinnity, see § 76). **quam habeat male**: *how poorly things are off (for me);* sc. *se*, which Cicero also omits with *bene habet* (impersonal, *Mur.* 14) and Dolabella with *belle habuit* (with personal subject, *ad Fam.* ix. 9. 1); cf. Lewis and Short, *Lat. Dict.* s.v. *habeo*, II. C. 6.

710. peiius: for the spelling, cf. *huiius* in 665. **fuit**: note the indicative, though *fore*, the leading verb of the clause, is oblique.

711. fecerit: a seeming case of future perfect = future (§ 71. 6), but we may bring out in English the notion of completion by substituting a perfect for the future perfect (by § 71. 4); *your escapade (abitus) has certainly got you into trouble.*

712. nil erit quod . . . accusites: see note on 691.

713. iure optumo merito: pleonastic, see § 79. 8. **incusses**: for the spelling, see § 34. 3.

715. hoc habet: *this gets him;* a phrase used by gladiators in giving the finishing stroke; cf. from our boxing matches the turn 'he has got it in the neck'; in this connection we might render by *this takes the cake.*

716. quo: repeats *qui;* see note on 538. **dolo . . . dolorem . . . pellerem**: *the guile to beguile away the (threatening) woe;* this rendering slightly shifts the quip.

718. ut uales: in this locution, common in Plautus and Terence, and in some other connections, *ut* is an interrogative with the force of *-ne*, rather than of *quo modo;* cf. Horace, *Epist.* i. 3. 12, *ut ualet? ut meminit nostri;* so in *Sat.* ii. 8. 1, *ut iuuit cena* = 'did the dinner please?' rather than 'how did it please?'

719. quid agis: *how are you?*—answered literally, as in 368, as if it meant 'what are you doing?'—cf. *Persa*, 208, *quid agis?* : : *feminam scelestam te astans contuor;* cf. similar turns in *As You Like It*, I. i. 31, "Now, sir! what *make* you here? : : Nothing. I am not taught to *make* anything"; *ibid.* I. i. 43, "Know you *where* [= in whose presence] you are, sir? : : O, sir, very well: here in your orchard."

722. isti: on the form, see § 50. 2.

723. In this and the next few verses Simo is sounding Tranio for an invitation to join in the revels of the neighboring house.

724. quid id est: *pardon me?* cf. 172. **quid loquar**: *what I mean* (cf. § 66. 2). **sic decet**: *that's right.*

725. tuo animo morem geras: *be good to yourself, carpe diem;* cf. *Amph.* 131, *pater nunc intus suo animo morem gerit; Cas.* 784, *facite uostro animo uolup.*

728. uix . . . loqui: *I have but just seen the application of your remarks to us.*

729. musice: *mid every joy;* comprising the entire trio celebrated in Strauss's *Wine, Woman, and Song Waltzes*, and here, above all, the joys of an epicure; cf. ὄψον σκευάσαντα μουσικῶς (= *piscatum parantem musice*), *Frag. Com. Gr.* iv. 583, cited by Sonnenschein.

730. electili = *electo;* for the formation, cf. *ferratile* (19).

732. communia haec: *our common lot;* interpret by *occidimus* in the next verse; cf. *Phorm.* 242 ff., *meditari secum oportet, quo pacto aduorsam aerumnam ferant*: | . . . | *aut fili peccatum aut uxoris mortem aut morbum filiae;* | *communia esse haec, fieri posse*, etc. We may further compare *Cas.* 19, *communis locus*, 'Hades'; Virgil's (?) *Ciris*, 441, *communis omnibus . . . tellus* ('the grave'); *ibid.* 359, *communis . . . deus = mors;* Menander, *Monost.* 69 (cf. Euripides, *Alces.* 782), βροτοῖς ἅπασιν ἀποθανεῖν ὀφείλεται,—a truism stated in *Numbers*, xvi. 29, "If these men die the *common* death of all men," etc.

737. Here and in 740 note the nautical metaphors (§ 85. 2).

738. quaene = *eamne dicis quae;* relative and causal (*quia*) clauses, with and without *-ne*, are often put as questions; cf. *Rud.* 272, *quaene eiectae e mare simus* (a so-called repudiating question; see § 67. 3).

741. naui: for the case, see § 62. 4; here *naui* is personified, like *speculo* in 266. **ratem**: usually = *nauem;* here, in combination with *naui*, it means *framework;* cf. Greek σκάφος νεώς, common in

tragedy as a circumlocution for ναῦς, though σκάφος alone often = ναῦς. In the passage before us there is perhaps a parody of the tragic style.

742. uelim ut tu uelle: *I'd like to wish as you* (wish, sc. *uis*); interpret by *Amph.* 39, *debitis uelle quae uelimus*, and the formula — common and of many sub-varieties — *omnia quae tu uis cupio* (*Persa*, 766); a closer parallel is Ovid, *Amor.* iii. 11, 49, *tu selige* ('choose') *tantum* | (sc. *utrum*) *me quoque velle uelis, anne coactus amem.* For the repetition, see § 79. 6, and cf. *Capt.* 248, *te oro . . . qui nunc sis meminisse ut memineris.*

744. ferriterium: a momentaneous compound of *ferrum* and a derivative of *terit*, 'wears' (cf. *ferritribaces* in 356), designating the place where the *genus ferratile* (19) was confined.

746. nil moror: *I don't* (*want to*) *keep* (see note on 794).

747. quod: perhaps = *qua causa* (see note on 69, but cf. note on 786). The abrupt change from *canticum* to *diverbium* in this verse may be compared with the change in 409. It is a curious, and perhaps not accidental, correspondence that at the first of these abrupt changes Tranio has just been constituted a *patronus* to his young master, and at the second *Tranio* constitutes Simo his *patronus*. Such inversions have an indisputable comic effect, and seem characteristic of this play; Tranio is a sort of inversion of Theopropides (see note on *Personae*); for other cases of inversion, see notes on 365 and 512.

749. iam . . . quid sensit: *has he got any inkling yet?*

750. nil quicquam: for similar pleonasms, see § 79. 2. **numquid**: a *ne*-question (see § 73. 3).

751. tam liquidus quam liquida: a pleonastic type of comparison; cf. *Miles*, 664, *leniorem dices quam mutumst mare;* similar, but less pleonastic, is Coleridge's famous line, "As idle as a painted ship upon a painted ocean."

752. opere maxumo: see note on 421.

755. gynaecĕum: as compared with γυναικεῖον, note the adoption (certainly in 759, and probably here) of the Latin shortening of vowel before vowel; to the Roman audience the word *gynaeceum* would sound as foreign as *harem* to us, separate women's apartments not being in the Roman order of things.

756. balineae, etc.: bath-rooms, a promenade, and veranda were doubtless rare in Roman private houses in the time of Plautus, but were well suited to Tranio's Greekish castle-in-the-air. **ambu-**

lacrum = the later *ambulatio;* perhaps it is best to take *ambulacrum et porticus* as a hendiadys, 'veranda for promenading.'

757. quid rei consomniauit: cf. 1013, *quid somnias; Rud.* 487, *si . . . quid rei commiscuit.*

758. quantum potest = *quam celerrime;* cf. 1101, and 527 (*quantum quis*).

759. ad eam rem: *with a view to this* (cf. § 80).

760. architectŏnem: the flexional syllable *ŏn* has its Greek quantity; cf. note on 560.

761. exaedificatas insanum bene: *awfully well built;* cf. *Miles,* 24, *epityrum estur insanum bene*, 'I'm ravenously fond of olive-sauce'; *Trin.* 673, *insanumst malum.* But *Bacch.* 761, *insanum magnum molior negotium*, and 908 below, are, like this verse, builders' expressions, while Cicero, *Mil.* 53, speaks of a thousand workmen being employed on (*propter*) *insanas illas substructiones* (cf. *Auct. Her.* iv. 63). These passages suggest that *insanum* conveyed a notion something like the English word, 'folly,' as defined by De Quincey in his essay on Keats: "We have in this country a word, namely, *Folly*, which has a technical appropriation to this case of fantastic buildings." 'Folly' in a somewhat similar sense still has a colloquial vogue.

762. exemplum: suggestive of 103.

763. maiore . . . opere: see note on 421.

765. sub dio lumine: a periphrasis for *sub dio* (= *sub diuo*); cf. Varro. *R.R.* iii. 5. 9, *ambulatio sub dio*, and Phaedrus, *Appendix*, xxx. 11; here *dio* is adjectival; for the quantity of *dio*, see § 5.

766. quom: concessive, but with the indicative (§ 66. 4). **usquequaque**: *everywhere else;* cf. *usquam*, 'anywhere,' and note the triple reiteration of *usque* in slightly different senses.

768. quasi: see note on 277. **flagitator**: *a dun;* at Rome a dun must keep to the forum (cf. *Cas.* 24, *Pseud.* 1145). The custom here is Greek; cf. Plutarch, *Mor.* 828 F., [δανειστὴν] . . . κἂν οἴκοι μένῃς, ἐπισταθμεύοντα καὶ θυροκοποῦντα, etc. **usque ad ostium**: this *ambulacrum*, as Simo describes it, admitted the sun up to the very door of the house.

769. nisi si: *nisi* having in certain connections the force of 'but, except,' e.g. in 278 and 663, it was natural to reënforce it by a fresh *si* (cf. § 79. 1). **in puteo**: wells were proverbially dark; cf. *Cas.* 882, *sed tam tenebrae ibi erant quam in puteo.*

770. Sarsinatis . . . Vmbram: in *Capt.* 881, Plautus makes a character swear ναὶ τὰν Κόραν (a Greek name for Proserpina), and

next he passes by equivoque on the name of the Italian town, *Cora*, to an oath *ναὶ τὰν Πραινέστην*, thus ringing in the name of the town of *Praeneste*. So here he passes from *umbra*, 'shadow,' by equivoque with *Umbra*, 'Umbrian woman,' to *Sarsinatis*, 'woman of Sarsina.' By this gag he manages to make allusion to his own native town. Aristophanes (e.g. in *Aves* 149, 152) employs similar gags, introducing names of towns to play on names of persons.

771. molestus ne sis: a protest, quite modern in tone, against the bad pun.

773. de exemplo meo: here *de* = 'from,' 'after,' 'by,' or 'according to,' in our idiom.

774. eon, uoco: see note on 368, and cf. *Bacch.* 775, *quam mox nauigo.*

775. Agathoclem: about 320 B.C. Agathocles led the Greek settlers in Sicily to brilliant victories over the Carthaginians.

776. mihi: for the case, see § 62. 2.

777. facio facinora: on the repetition, see § 79. 3.

780. mulos clitellarios: interpret by the note on *sarcinam*, 430.

782. magni sunt oneris: predicative genitive of quality (§ 61. 3); cf. Horace's *magni formica laboris* (*Sat.* i. 1. 33), and, from the English ballads, "a mare of four shilling" (Percy's *Reliques*, i. 307).

ACT III. SCENE 4.—VERSES 783–857.

(1) SYNOPSIS.—In this scene Tranio confronts his two old men with one another. He must needs manage adroitly to keep them from coming to a common understanding. For audacious wit and drollery of situation this is the crowning scene of the play. Tranio takes the conversation into his own hands: this was his sole chance to save the situation. The scene is full of daring and somewhat forced equivoques, some of which have been newly explained by Professor Strong (see *Classical Review*, xi. 160) in an adroit way (see, e.g., notes on 825, 829).

(2) METRE.—The scene opens with a brief *canticum* (§ 20), divided between two singers (= verses 783–803). The metre is *bacchiac-iambic*, according to the following schemes:—

783–784, § 30. 2	791, § 30. 1	794, § 30. 3
785–789, § 30. 1	792, § 30. 2	795–803, § 30. 1
790, § 30. 2	793, § 30. 1	

The remainder of the scene, verses 804–857, is recitative (§ 15), in trochaic *septenarii* (§§ 18–19).

783. **hauscio**: on the spelling, see § 34. 4.

785. multimodis: we should expect *multis modis* (see note on *miseris modis*, 54); on the compound, see § 42. **unde is**: this question (cf. 547) makes it clear that the master was ignorant just where Tranio had been since he went down the alley at 687.

786. **quod**: perhaps to be explained as in the note on 69, but here it is easy to make it the (virtual) object of *impetratum* (supine), supplied from the participle *impetratum*.

788. **id**: probably the object of *sum opperitus* (§ 63. 2), but perhaps causal = *ideo*, *idcirco*; 'causal' *id* is on the same footing as the causal relative *quod*; see note on 69, and cf. with the example there cited *Amph.* 909, *et id* (= *ad eam rem*, as in 759 above) *huc reuorti, ut me purgarem* ('clear myself'); also cf. *Miles*, 1158; *Poen.* 770. **opperitus**: this form of the participle only here; cf. § 53.

789. tardus ut sis: the *ut*-clause is explanatory (§ 69. 2); cf. Terence, *Hec.* 860, *morem antiquom obtines* | *ut*, etc.; *Persa*, 46, *hoc meumst ut faciam sedulo; Asin.* 190; Cicero, *Tusc. Dis.* i. 99, *sed suum illud, nihil ut affirmet, tenet ad extremum;* see notes on 190 and 278.

790. **si uoles . . . cogitare**: i.e. *cogita sis* (*si uis*). **uerbum**: i.e. *prouerbium.*

791. This verse is a proverb: *you can't blow* (*your soup*) *and sup it at the same time;* cf. the proverb, "blow first, and sip afterwards." **factu facilest**: see note on 411.

792. **simitu**: from *sem-*, 'one' (cf. *sim-plex*) + * *ītus*, 'a go.' For the sentiment, cf. *Amph.* 567, *nec potest fieri, tempore uno, homo idem duobus locis ut simul sit.*

793. **specta tuo usque arbitratu**: *keep on looking as long as you deem best.*

794. **num moror**: *I'm not keeping you, am I?* A satisfactory definition of *moror* in substantially every example cited in Lewis's and Short's lexicon will be furnished by (1) I keep myself, tarry, (2) I keep, detain another, (3) I want to keep (cf. 746).

796. In this verse Tranio begins to whet his master's appetite for the bargain.

798. **ut . . . remittat sibi**: *to let him have back.* **haud opinor**: *I guess not* (in New England); see note on *non spero*, 197.

799. This verse contains a proverb more elegant than our phrase, "every fellow for himself"; cf. *Merc.* 71, *tibi aras, tibi occas, tibi seris: tibi item metes.* **si male emptae forent**: *if we had got the worst of the bargain.*

800. **istas redhibere**: *to back out of the trade.*

801. **domum** = *ad se*, as *ad se* often = *domum;* cf. pleonastic expressions like *Truc.* 454, *de me domo docta dico* (but in *Merc.* 355, simply *domo doctus*), and *Cist.* 204 (= *Cas.* 224), *hanc ego de me coniecturam domi facio*, where forms of *domus* amplify the corresponding prepositional phrases.

802. The proverb of this verse, if the gap in the middle has been correctly supplied, is a negative and more flagrant form of the proverb, "Charity begins at home," a sense we might get by reading *misericordiam sibi adhibere*, etc.

803. **morare**: sc. *me;* thus Tranio retorts on *tardus ut sis* (789) and *age duc me* (794). **uerba ut facis**: *with your* (*everlasting*) *proverbs.*

808. **at enim**: *ay, but;* cf. *nil enim* (551).

809. **oppido**: see note on 136.

810. **obiectes**: *throw up to.*

811. **non** = *nonne;* see § 73. 4. **hunc**: on the prolepsis, see § 77.

812. **gestire admodum**: *to be overanxious.*

814. **esse . . . humani ingeni** = *esse humanitatis.*

815. **quin tu is . . . perspecta**: see note on 172, and cf. *Asin.* 254 f., *quin tu . . . amoue . . . atque . . . te recipis?*

816. **bene . . . facere**: *I think you're very kind and considerate.* **factum uolo**: *I hope I really have been;* here the tense value of *factum* is exact, but Plautus uses this formula of the future, e.g. *uidebitur: factum uolo* (*Asin.* 685; *Persa*, 311), 'I'll see to it, I'll *get* it done' (cf. § 71. 6). Sonnenschein has a neat rendering, 'you're quite welcome.'

818. **postes**: of the veranda, to wit, but applied by equivoque to the old men, *sticks, dolts.*

820. **uideor uidisse**: see note on 270.

821. **eo pretio**: *at a corresponding price ; eo* (= *pulcro*) refers solely to *pulcriores*, and implies a large price, though *pulcre emere* generally means, like *bene emere*, 'to buy cheap.' **empti fuerant**: for the form, see note on 487. **fuerant**: Tranio makes a verbal

quip, playing upon the special sense of *fui* (see § 71. 2); cf. *As You Like It*, III. iv. 31, "You have heard him swear downright he was: 'Was' is not 'is.'"

822. emeras: *did you say you paid;* see note on 496.

824. qui: 'asseverative' *qui* (see Lewis and Short, *Lat. Dict.* s.v. 2 *qui*, II. C.) probably originated from exclamatory phrases in which *qui multum*, e.g., would mean 'how much!' whence, as here, *ever so much;* cf. note on *nimis quam*, 511. **multum improbiores**: with the comparative, *multo* and other adverbs of ablative derivation are the rule in Plautus, but sporadic cases are not to be changed; cf. Terence, *Heaut.* 201, and the examples collected by Weissenborn for Livy (v. 21. 14), and Cicero, *de Or.* iii. 92.

825. ab infumo: perhaps referring in the equivoque to the gouty feet of the old men. **tarmes**: *a teredo, grub: tarmes* is a play upon the etymological significance of Tranio's own name (see note on *Personae*), a play continued in subsequent verses.

826. intempestiuos: cf. Virgil, *Georg.* i. 256 (*conuenit*, 'it's advisable'), *tempestiuam siluis euertere* ('fell') *pinum;* Lorenz quotes Pliny (*N. H.* 16, § 189) to this effect, 'wood cut in spring suffers from borers, but winter-cut timber is not so damaged, nor does it crack.' Curiously enough, wood cut according to the directions given by Pliny (l.c.), and put in the temple erected by Augustus in honor of Mars Ultor, was found in a state of excellent preservation as late as the 16th century (Thédenat, *Le Forum Romain*, p. 219).

827. si sunt inducti: *if* (only) *the pillars are smeared*, but equivocally, *if the two old sticks are led on; si = si modo*, as in 247. **pīce**: *with pitch*, but by equivoque = *a pīco*, 'by a *picus*,' Tranio-picus to wit. It is by this passage, perhaps, that we should interpret the gloss *pica* κίσσα καὶ πίσσα, 'magpie and pitch.'

828. pultifagus: *porridge-eating*, a hybrid from *pulti* + Greek φάγος, 'eating.' **barbarus**: *foreigner, Roman;* Plautus is supposed to have introduced gags like this for the Roman audience, as a minstrel troupe would speak of bean-eaters in Boston. Possibly, however, these gags crept in in Sicily or in Magna Graecia, where a Roman element was to be found in the audience. But the allusion possibly belonged to the Attic original, for the comic poet Hermippus (Kock, 63), *ca.* 432 B.C., mentions χόνδρος (the grits from which *puls* was made) in a list of imports from Italy. On the other hand, Ussing's

note on this passage makes it clear (but see Leo's note) that the Romans called the Carthaginians *pultifagi* (cf. *Poen.* 54).

829–830. artē: *snug*, but, by equivoque, *artĕ = per meam artem.* **dormiunt**: *sleep;* a slip of the tongue for *coniuent*, which most frequently means 'sleep,' but also 'to close together'; so in the Latin glosses *coniuoli = concordes, coniuncti, iuncti.* In *Richard III.*, V. iii. 116, Shakespeare reverses the metaphor, "Ere I let fall the windows of mine eyes." Such purposed tongue-slips are common in Plautus, e.g. *Miles*, 818, has *sorbet*, 'gulps,' for *stertit*, 'snores'; *Pseud.* 841, *dimissis pedibus* for *d. manibus; Rud.* 423, *subuolturium* for *subaquilum.* Here, however, Tranio has in mind the two drowsy old men as subject of *dormiunt* and *coniuent*, and nearly betrays his covert meaning.

831. ut quicquid magis contemplor: a blend of *ut magis contemplor* and *quicquid contemplor.* In this and similar locutions *quicquid* approximates *quicque*, whence a sporadic confusion between these words arises.

832. cornix: i.e. Tranio (cf. 834); the *pica* (see note on 827) belongs to the *cornix* species. **uolturios**: i.e. the two old men (cf. 838); 'vulture' (cormorant) is a conventional epithet for the fathers and old men of Graeco-Roman comedy, and here, aside from the equivoque, not particularly applicable, save in so far as Theopropides has already shown himself a greedy bargainer.

833. uideor: sc. *uidere;* cf. 270, 820, and Cicero, *Lael.* 41.

834. uellicat: for the form, see § 40.

836. illic: echoes the previous *huc* (cf. § 50. 1). **intuor**: on the form, see § 53.

838. si: here with the subjunctive of indirect question (cf. § 66. 2).

839. omnino . . . absoluam: *to have done with you for good and all.*

840. mitto, ignosco: *I'll let up, I'll excuse you.* **aetate** = *propter aetatem.* **non quis**: cf. *nequis* (837) and see § 3. *a.*

842. latius . . . iuisse: explained in § 71. 4; cf. *Merc.* 909, *seruata res est demum, si illam uidero;* take *latius* with *iuisse*, and note their metrical polarity.

843. puere: see note on 307.

845. perductorem: *a taker-in*, playing on the bad sense of *circumduce* and *ductarem.*

846. perductet: see note on 229.

847. ergo . . . igitur : pleonastic (§ 79. 1). **ilicet** : explained in § 41. 3.

848. uideam : *let me see;* a 1st person singular of the hortatory subjunctive ; this is not very rare in Plautus, e.g. *Bacch.* 1058, *taceam nunciam*, 'now let me keep still' (= 'I'd better keep still'); *Curc.* 160, *mane, suffundam aquolam; Persa*, 542, *uideam modo mercimonium; Trin.* 758, *interim mutuom argentum rogem; ibid.* 1136, *sed maneam etiam, opinor.* The explanation of *mane . . . uideam* by § 68 (cf. *sine adueniat*, 11), would not essentially alter the nature of the construction of *uideam.*

850. est : another spelling of *st*, as in 506. If Roman dogs were as irritated by this hissing sound as ours are, we can see that *est* was something more in Tranio's mouth than a signal for silence. **dierecta** : see note on 8.

851. etiam : temporal, as in 522.

852. feta : the pregnant bitch was proverbially peaceable, though perhaps noisy ; cf. Ennius, *Ann.* 518 (Vahlen), *tantidem quasi feta canes sine dentibus latrat.* This proverb is said to rest on accurate observation.

853. commode : *considerately;* see note on *commodis*, 308.

854. istam : *that plaguy;* see note on 274, and cf. *istum perductorem*, 845. **aliquis** : cf. 68.

856. molestum : *exigent, fussy.*

857. equidem haud . . . apscedam : Tranio had good reasons for sticking by his master who, on the other hand, was in need of reassuring.

ACT IV. SCENE 1. — VERSES 858–884.

(1) THE CHARACTERS. — In this scene a new character is introduced, Phaniscus, the body servant whom Callidamates had dismissed at the beginning of Act I., Scene 4 (313–314).

(2) SYNOPSIS. — Phaniscus, who has slipped away from the other slaves in the hope of ingratiating himself with his master, descants upon the theme 'subservience is the best policy for a slave who wants to get on,' — a common comedy motif (e.g. *Asin.* 256 ff.; *Aul.* 587 ff.; *Men.* 966 ff.; *Pseud.* 1103 ff., etc.).

(3) METRE. — This scene consists of a solo *Canticum* (§ 20). The text of several verses is so mutilated that it is impossible to reconstruct

their metre, or for that matter to reach certainty about their signification. The metrical schemes are: —

858–860, § 32	872, § 31. 7	878, § 29. 6
861, § 29. 4	873, § 30. 1	879, § 31. 2
862, § 32	874, § 32	880, § 32
	875, § 30. 1	881, § 31. 2
868–869, § 32	876, § 29. 5	882, § 28. 4
870–871, § 30. 1	877, § 32	883–884, § 28. 5

858. quom: for its mood construction, see § 66. 4.

860. nam: *while;* mildly adversative; cf. Lewis and Short, *Lat. Dict.* s.v. I. B., 4.

862. exercent . . . cursuram: **fugiunt**: *they train for running, (and) off they go.* The language is technical; cf. *Trin.* 1016, *gurguliost exercitor, is hunc hominem cursuram docet; Stich.* 306, *simulque ad cursuram meditabor ad ludos Olympios*, where *meditabor* differs but little from *exercebo;* cf. Pliny, *N.H.* 8, § 113, *cerui editos partus* (their young) *exercent cursu, et fugam meditari docent;* it is clear from *Bacch.* 67, *ubi pro disco damnum capiam, pro cursura dedecus*, that *cursura* was a part of gymnastic training; cf. *cursu*, 153 above. **reprehensi** = classical *comprehensi*, 'caught, arrested,' with the added force perhaps of 'brought back.'

869. ut uotem: depends on the verb of effecting, *textum habebo* ('shall have contrived'), in the next verse; on the spelling of *uotem*, see § 36. 2. **uerberare**: sc. *lorarios* (§ 72. 1).

870. huic: i.e. *laeuae manu;* cf. *Epid.* 10, *corpulentior uidere atque habitior* : : *huic gratia*, 'thanks to this left' (showing his left hand); cf. Catullus, 12, *manu sinistra non belle uteris* (addressed to the napkin pilferer); an allusion to thieving here is compatible with what is left of 863. **textum habebo**: analytical future perfect for *texero*.

871. ne inpluat: repeats the sense of *ut uotem uerberare;* we also speak of a 'rain of blows.'

872. nam . . . solet: here we have either a comical inversion of the proverb, "like master, like man" (cf. Petronius, 58, *plane qualis dominus talis est seruos*), or a general truism, "a thing is what you make of it," specifically pointed.

874. nam: *why;* cf. 394.

875. plagigeruli: cf. *plagipatidae*, 356.

878. **quod**: see note on 747. **gestis aliquo**: cf. the locution 'the dog wants out'; on *aliquo*, see § 50. 2, and cf. *Rud.* 535, *quid si me aliquo . . . locem*, 'suppose I hire myself out.' **mula**: the hog is our 'glutton' among the animals. In Eupolis, 434, a glutton is called ὄνου γνάθος, 'jaw of an ass' (cf. in Leutsch's *Corpus*, Diogenianus, vi. 100, ὄνου γνάθος: εἰς πολυφάγον), while Philemon (188) writes, ὄνος βαδίζεις εἰς ἄχυρα τραγημάτων, 'ass, thou trudgest to a chaff-heap — of dainties.' The proverb ὄνος εἰς ἀχυρῶνα ἀπέδρα (cf. the scholiast to Aristophanes, *Vespae*, 1310), 'the ass ran off to the chaff-heap,' is applied by Apostolius (xii. 78 in Leutsch's *Corpus*) 'to those that unexpectedly fall into good fortune and agreeably profit therefrom.'

879. **bene merens** = *merito*. **hoc preti**: *this prize*. **inde** = *ab eis* (cf. § 50. 1).

881. **die crastini**: for the case, see § 61. 5, and cf. *Men.* 1156, *die septimi*, 'to-day week.'

882. **bubulis exuuiis**: highfalutin (cf. § 4) for *rawhide*.

883. **postremo**: summing up, as in 198.

884. **bucaedae**: also in the highfalutin style; *bucaedae* is glossed by *qui boues caedunt*, and should therefore mean either 'butchers' or 'ox-whippers.' As the ox-whippers (*bubulci*, see note on 53) were country slaves, *bucaedae*, taken rather literally, would imply banishment to the country (see note on 17). Inasmuch, however, as epithets are very frequently (see notes on 1, 8, 55, etc.) 'desiderative' in sense, so *bucaedae* may be defined by 'requiring the services of the ox-whipper,' 'in need of a horse-whipping,' as we might say. **restio**: render similarly by *requiring the rope*. Sonnenschein makes a neat rendering of *bucaedae erunt*, 'they shall go in for tanning.'

ACT IV. SCENE 2. — VERSES 885–903.

(1) CHARACTERS. — In this scene a second slave of Callidamates is introduced, named Pinacium. He comes out to join Phaniscus in fetching their master home.

(2) SYNOPSIS AND COMMENTS. — The matter of this scene consists of low and vulgar chaffing between the two slaves. It has no bearing on the development of the play, but merely furnishes an interval of farce. There is absolutely no sincerity in the remarks of these slaves, as is clear from *quaeso hercle abstine | iam sermonem de istis rebus*, 'and now, I beg you, stop your fooling' (897–898; see also

notes on 890, 894); this sort of dramatic construction is satirized by Shakespeare in the Pyramus and Thisbe interlude of the *Midsummer Night's Dream* (Act V., Scene 1).

(3) METRE. — This scene is a *Canticum* (§ 20), divided between two singers. The schemes are as follows: —

885 *ab*, § 28. 3	891, § 29. 2	899–900, § 27. 8
886 *a*–887, § 32.	892–894, § 32.	901–902 *b*, § 32.
888, § 29. 6	895, § 29. 5	903, § 29. 4
889, § 29. 5	896, § 32.	
890, § 30. 1	897–898, § 28. 5	

885 *a*. **ilico**: the local sense (cf. § 46) is here predominant.

885 *b*. **etiam**: interrogative (§ 73. 2).

886 *b*. **ut fastidit**: *how stuck up he is!* cf. *Miles*, 1034, *face te fastidi plenum quasi non lubeat.* **simia**: in *Miles*, 180, the monkey is called *nihili bestia*, 'naughty beast.' In Greek comedy *πιθήκιον* had rather the tone of our 'ape, baboon,' but here *simia* is perhaps half tender, like our 'monkey'; 'what monkey-shines!' is too playful, however, for *ut fastidit simia.*

887. **impure**: *greedy;* see note on 619.

888. **enim**: *why, well;* see note on 551. **cibo perduci**, etc.: cf. *Stich.* 625, *hicquidem pol summam in crucem | cena aut prandio perduci potest* : : *ita ingenium meumst;* Horace, *Sat.* ii. 7. 102, *nil ego, si ducor libo* ('cake') *fumante; ibid. Epist.* i. 6. 56, *eamus quo ducit gula*, etc. **poteris**: *can in the long run*; see note on *erit*, 289.

889. **mihi sum**: '*I'm for No. 1*' (§ 62. 1); cf. the similar answer in *Stich.* 625, just quoted; *Bacch.* 73, *ah, nimium ferus es* : : *mihi sum;* Horace, *Epist.* i. 18. 107, *ut mihi uiuam | quod superest aeui;* in *Persa*, 284, *ita sum = mihi sum.* **esse**: punning, as in 12. **quid id curas**: cf. *quid curatiost*, 34.

890. ferocem facis: sc. *te* (see note on 709, and cf. § 63. 8); cf. *Curc.* 539, *ne te mi facias ferocem* (see *Rud.* 606). Perhaps *ferocem* here means 'sharp, witty'; cf. *Miles*, 1322, *nam tu quemuis potis es facere ut afluat facetiis | et quia tecum eram, propterea animo eram ferocior;* note also the gloss *efferatior = ferocior, argutior;* we may therefore render by *you're very smart.* **effertus fumat**: *he that is waxed fat is full of vaporings; effer(c)tus* furnishes a jingle with *ferocem; fumat* is perhaps a translation of Greek *τετύφωται*, 'is wrapt

in smoke,' whence 'demented.' For the idea we may compare *Deuteronomy*, xxxii. 15, 'But Jeshurun waxed fat and kicked' (also Aristophanes, *Plut.* 521 ff.); perhaps in Cicero, *Sest.* 24, *ita domus ipsa fumabat* means 'and the very house(hold) poured out such vaporings.' This metaphor, particularly characteristic for a volcanic country like Italy, manifests itself more explicitly in *eructare* 'to belch, to fume.'

891. oculi dolent: *my eyes smart*, punning with the rendering of *ferocem facis*. **fumus**: obviously prepared for by *fumat;* we can nearly render the equivoque by *gas, vaporings.* There is a curious resemblance to this use of *fumus* in *King John*, II. i. 227, "And now, instead of bullets wrapped in fire, | To make a shaking fever in your walls, | They shout but calm words, folded up in smoke, | To make a faithless error in your ears." Greek καπνός and τῦφος have the same metaphorical use as *fumus.* In *Asin.* 619, we have another quip on *fumus: sed num fumus est haec mulier quam amplexare?:: quidum?:: quia oculi sunt tibi lacrumantis*; cf. also Aristophanes, *Plut.* 821.

892. faber: with the bad sense, still alive in English 'fabricate.' **qui . . . nummos**: Casaubon (cited by Lorenz) interpreted by: *qui simulatis officiis et speciosis dictis ac factis ero persuasisti te esse frugi seruom, cum nequam sis.* **cudere plumbeos nummos**: *to counterfeit small-change;* 'small-change' is equivocal for 'small-talk.' The locution was Greek; cf. Cratinus, 226, ἀργυροκοπιστῆρας λόγων, which Hesychius defines as 'changers of words' (cf. 'swapping jokes'). Leaden coins of Greece and Rome, obviously counterfeit, are still extant; cf. *Cas.* 258, *quoi homini hodie peculi nummus non est plumbeus.*

894. A similar insinuation made in *Persa*, 192, provokes the reply that though such insinuations are made, the slanderer won't risk a trial of the charges. This shows how largely conventional such taunts are. We find a parallel to this passage in *Persa*, 284.

895. sis . . . dicas: implying unreality (see § 69. 3).

896. quom . . . nequeas: the subjunctive is due to attraction (cf. § 66. 4) from *optemperem;* in sense *nequeas* approximates *nolis*, by a very evident psychology: when our friends say 'we can't,' our retort is 'you won't.'

897–898. abstine . . . sermonem: see (2) at the head of this scene.

899–900. Banging upon the door is one of the commonest pieces of clownish stage-business in Graeco-Roman comedy ; cf. *Asin.* 386, *nolo ego fores conseruas | meas a te uerberarier.* Lorenz compares, besides, *Bacch.* 585 ; *Stich.* 311 ; 939 below. Sonnenschein cites *Taming of the Shrew*, V. i. 16, "What's he that knocks as he would beat down the gate ?" ; also compare (3) in the notes on the title-page. **foribus** : dative of advantage ; see Lewis and Short, *Lat. Dict.* s.v. *defendo*, I. γ.

902. ita sunt : i.e. behind lock and key.

903. qui male mulcet : i.e. Tranio, who, in his character as a *picus* (see note on *Personae*), was one whose taps (caresses) hurt ; witness Grumio in 10 ; *mulcet* may be indicative from *mulceo.*

ACT IV. SCENE 3. — VERSES 904–932.

(1) SYNOPSIS. — In this scene Tranio and Theopropides return from their inspection of Simo's house, and discuss it as a bargain. At the end of the scene, Tranio is sent to the farm (!) to fetch his young master back.

(2) METRE. — Recitative (§ 15), trochaic *septenarii* (§§ 18–19).

904. mercimoni : cf. for the partitive genitive with *uisumst*, Ennius, *Trag.* 177, *quid noctis uidetur ?* **totus totus gaudeo** : cf. *Cas.* 621, *tota tota occidi.*

905–906. nunquam . . . unquam : cf. *nil quicquam* (750), and see note ; but *numquam* is hardly more than a vigorous *non* here, and limits *scio ;* cf. Donatus on Terence, *Andr.* 384, *numquam plus habet negationis quam non ;* further examples in Lewis and Short, *Lat. Dict.* s.v. *numquam*, II. **abiectas** : *thrown away.*

908. quid porticum : sc. *censes.* **insanum** : see note on 761.

909. in publico : *on the plaza.*

912. mercimoni lepidi : either a Greekish genitive of exclamation (§ 61. 6), for which there is very little warrant anywhere in Latin, or a genitive of quality (see note on *magni . . . oneris*, 782), describing *porticus*, which had just been recalled to memory by *longissuma.* **ferat** = *si ferat* (§ 74. 1).

913. magna : see note on 647. **istis** : *hasce* was used of the same house by the same speaker in 906. **praesentaria** : see note on 361.

914. si . . . sinam: Tranio is talking up as in 495.

916. audacter dicito: *frankly own up.*

917. subegi: sc. *erum* (*minorem*); cf. note on *iussit*, 420.

918. isti: i.e Simo. **seruauisti omnem ratem**: with this nautical proverb, cf. Cicero, *ad Fam.* ii. 5. 1, *in eadem es naui;* both these proverbs sound modern.

919. huic: echoes *isti* of 918.

920. accipiat: see explanation in § 71. 5. **ita**: *yes* (§ 91). **enim uero**: *by all means.* **nequa causa subsiet**: *lest some obstacle* (see note on 434) *supervene.*

921. uel: see note on 299, and cf. 1007. **illi**: of Simo; cf. *isti* (918), *huic* (919), and see § 48. 1. **porro**: *in turn.* **denumerauero**: *I'll see* (*get*) *it paid* (see § 71. 6).

922. captioni: *catch;* dative of purpose. **sit**: i.e. *eueniat.*

923. ioculo = *per ioculum* (*Truc.* 108). **modo**: *even;* construe with *ioculo.* **ausim**: for the form, see § 55, and for the construction, § 67. 3.

925. quia: introduces a question (see note on *quaene*, 738, and cf. Dido's sarcastic *quiane auxilio iuuat ante leuatos*, *Aen.* iv. 538). **quicquam . . . uerborum dedi**: *have in aught deceived; uerba dare* (= *fallere*, *decipere*) reached its meaning along lines suggested by phrases like 'deeds, not words,' and 'fair words butter no parsnips.' **sum**: for the tense, see § 71. 8.

926. tam deis gratia: *thank the gods;* cf. *Pseud.* 713, *tam gratia*, 'no [see 1130 below], thank you' (cf. *Men.* 387; *Stich.* 472), and *Epid.* 10, *huic gratia* (cited in note on 870); also *Cist.* 624, *dis hercle habeo gratiam*, and Terence, *Adelph.* 121, *dis gratia.* **deis**: *ei* for *ī* (see § 36. 5).

929. rus: nowhere in the recorded dialogue has Tranio told his master that Philolaches had gone to the country, but there was plenty of opportunity for him to do so during their long inspection of Simo's house.

930. curriculo: see note on 362. **iube . . . ueniat**: see note on *sine adueniat*, 11.

931. congerrones: *chums*, *pals;* explained in the glosses as a derivative of *congregare*, but one gloss defines by *conpopino*, 'fellow tavern-frequenter.' In Terence (*Heaut.* 1033), the simplex, *gerro*, is explained as *nugator.*

ACT IV. SCENE 4. — VERSES 933–992.

(1) Synopsis. — In this scene Theopropides discovers the two body-servants of Scenes 1 and 2 of this act trying to enter his house. In the conversation that follows they unmask Tranio, and declare the story of the haunted house a hoax.

(2) Metre. — Recitative (§ 15), trochaic *septenarii* (§§ 18–19).

934. cantantem : *playing and singing.*

935. illisce : *yon;* on the form, see § 48. 1.

936. pultare : for the construction, see § 72. 3.

937. etiamne : for the type of question, see § 73. 3. **fabula** : *coup de théâtre*, as in 510; as banging upon the door (899) was theatrical clap-trap, so we have allusions like this to the general clap-trap of plays; cf. *Pseud.* 1080, *quid dicit tibi?* : : *theatri nugas.*

938. aduorsum uenimus : cf. 313.

941. praefectus : probably, in the Greek original, an ἀστυνόμος, one of a board charged, among other things, with the inspection of houses in sanitary and other regards. Their duties corresponded in part to a Roman censor's, also, for we read of their punishing one Crates for appearing on the streets in muslin (Diogenes Laertius, ii. 5. 90) : cf. *Aul.* 504, *moribus praefectum mulierum*, on which Ussing cites Cicero, *Rep.* iv. 16, *nec uero mulieribus praefectus praeponatur, qui apud Graecos creari solet; sed sit censor, qui uiros doceat moderari uxoribus.* So in *Trin.* 990, there is no certainty that the *noui aediles* mentioned were Roman officials at all; they were probably ἀγορανόμοι in the original, such as Dicaeopolis appointed in the *Acharnians* (719 ff.) to guard his market, and furnished with whips to keep away the sycophants, and it is curious that it is precisely a sycophant who is promised a beating (*Trin.*, l.c.) at the hands of the new aediles. The *praefectus* here mentioned corresponds with the official called *iurator* in *Trin.* 871, *quid, adulescens, quaeris? quid uis? quid, istas pultas?* : : *heus senex, census quom sum, iuratori recte rationem dedi.* **nouos** : *newly inducted*, perhaps; but perhaps *nouos* has the moral significance of 'new' in our proverb, "new brooms sweep clean."

943. an iam uendidit : for the tone of the question, see § 73. 2.

944. aut : introduces an alternative question, as in 466, 478, and has its usual excluding force.

946. **ita loquor** : *that's what I say;* spoken in a rude tone, or perhaps, like a curt 'what?' or 'yes?' in English, resented as a little 'short.'

947. **delicatu's** = *delicias facis* (*Men.* 381), *you're playing pert pranks, you're fooling;* cf. the combination *docte et delicate* (Ribbeck, *Scaen. Rom. Poes. Frag.* II.[2] pp. 117–118), and so Catullus (50. 3) uses *delicati* of poets matching one another in a contest of odes or epigrams. **ēi** : note the quantity (§ 48. 2).

948. **homini** : see note on 639 and § 79. 8, but cf. 446, 489.

949. **nam** : i.e. *id tibi dico, nam.* **probum** : spoken in a wheedling tone, doubtless.

952. **elleborosus** : this should mean 'full of hellebore' (a remedy for lunacy), but does mean, with desiderative connotation (see note on 884), *in need of hellebore.* **erras peruorse** : pleonastic (§ 79. 4). **pater** : *sir;* a usual form of courteous address to an elderly man; cf. Horace, *Epist.* I. 6. 54, '*frater*,' '*pater*' *adde:* | *ut cuique est aetas, ita quemque facetus adopta;* similarly *mater* = 'madam' (*Rud.* 262).

954. **sex** : a round number; cf. 470, where *septem* was used of the same period of time; Terence, *Eun.* 332, *his mensibus sex septem;* Horace, *Epist.* I. 1. 58, *sex septem milia*, — noting David Harum's 'three four' for 'three or four.'

955. **ne molestu's** : for the usual form of this prohibition, see 74, and cf. § 37. 3.

957. **usque** : (*and so*) *on, on* (*and on*)*;* see note on 116.

958. **triduom unum** : cf. *Trin.* 166, *unos sex dies; Bacch.* 832, *tris unos passus; Pseud.* 54, *unae quinque . . . minae.*

959. **esse . . . bibi**, etc. : note the shift of voice (§ 76).

960. **fidicinas**, etc. : the *meretrices* were the accomplished women of their day.

963. **pergam porro percontarier** : note the alliteration (§ 82).

965. **praeter speciem**, etc. : as we say, 'you're a bigger fool than you look.'

966. **ad merendâm quopiam** : *to a late breakfast somewhere;* here the terminal adverb (§ 50. 2) is in logical apposition (cf. § 76) with *ad merendam.*

967–968. **fuerit** : on the quantity, see § 5. **quid est** : with the same affectation as in 723, as is shown by the explanatory **ita dico** : *this is what I mean.* **alias** = *alienas* (cf. § 61.7); so in *Cist.* 719, *alias res geris: ego tibi meas res mando.* **perperam** : *by mistake.*

969. **qua**: sc. *uia*. **oportet . . . uenerim**: cf. the similar variation of mood (§ 76) in *Persa,* 514, *nescis quid te instet . . . neque quam . . . Fortuna faculam adlucere uolt;* it must be remembered, however, that *oportet* belongs to a class of verbs that employs the indicative for the subjunctive in certain constructions. **locum**: postponed (§ 78), and not proleptic as usual.

971. **ad mercatum**: *on business;* the noun *mercatus* probably means 'market, fair,' in Plautus (*Poen.* 339; *Asin.* 397: *ad m.; Men.* 27, 1112; *Merc.* 11), but here *ad m.* seems to mean, like the supine *mercatum* (*Merc.* 83, 358), 'on a trading expedition.'

972. **ergo**: *really?* **ita**: as in 920. **quidem**: *to wit;* cf. *Trin.* 1134, *Lysiteli quidem, Philtonis filio.*

973*b*. **liberauit ualide**: *you bet he did;* on *ualide*, see § 91.

974. **destinatum**: here deponent (§ 52), like *mercari;* in the glosses *destinor* is defined by ἀφορίζομαι, 'I mark off for myself, appropriate to myself' (cf. the note on *destinat*, 646).

975. **manu emisisse**: see note on *Argumentum*, 1.

976. **assiduo**: Terence and later authors use the adverb in *-e* (§ 41. 4).

978. **non aio**: after the string of *aio*'s, much more expressive than *nego*. **huic**: i.e. Simo, whose house was hard by.

979. **perdis**: sc. *me* (cf. § 63. 8), or *rem* (cf. 385).

980. **uera cantas**: Theopropides's tune is changed since 963, but hope has flickered up again at 987. **uellem**: sc. *cantarem;* for the construction, see § 67. 4.

981. **patrem . . . praedicas** = *pater, ut praedicas, miser est;* cf. *Rud.* 654, *edepol infortunio praedicas donabilem*, 'egad, the man you mention is like to be unfortunate'; less compressed is *Pseud.* 749, *probust homo, ut praedicare te audio;* cf. also *Miles*, 471. **hoc**: in collective apposition with the sum about to be mentioned.

982. **prae quam**: *quam* = *quo modo;* cf. the pleonasm in 1146, *prae quam quibus modis.* **dapsilis**: see § 61. 7.

983. **unus**: we may choose between 'a' (see note on 1001) or 'the,' according to the usual idiom of *unus* with superlatives.

984. **conterere**: this word plays on the etymological significance of the name Tranio (see note on *Personae*). **quaesitum**: used of the hoard of Hercules, who got at Rome a tenth of all booty and great gains (cf. *Bacch.* 665; *Stich.* 234, 386; *Truc.* 561; Naevius, in Ribbeck's *Scaen. Rom. Poes.* II². 27–29). In Greek comedy, Herakles

was connected with the horn of plenty (Antiphanes, in *Kock*, ii. 54). There is probably allusion here also to Tranio-Picus; cf. *Aul.* 701, *picis diuitiis qui aureos montis colunt* | *ego solus supero*, where mention is made of the fabulous treasure-pices. For the sense 'hoard,' cf. Horace, *Sat.* I. 1. 37, *magni formica laboris* | . . . *illis utitur ante* | *quaesitis sapiens; ibid.* ii. 6. 82, *asper et attentus quaesitis* is said of the frugal country mouse; cf. also the synonymous *compositis*, *ibid.* ii. 3. 109, *nescius uti* | *compositis.* If *quaesitum* is a participle, the variation in number (see note on *uerum*, 'truth,' 181) between the two authors is to be noted; but *quaesitum* (both here and in 1107) may belong to *quaesitus*, a by-form of *quaestus*; cf. the phrase *in quaestione esse* (*Capt.* 253; *Cist.* 593; *Persa*, 51; *Pseud.* 663) but once, *in quaesitione esse* (*Cas.* 530). So we may put beside *attentus quaesitis* (Horace, l.c.) Cicero's *quaesticulis attentior* (*ad. Fam.* ix. 16. 7).

985. ne: see note on 75; here *ne* belongs with *me* rather than *eius*. **misere miseret**: pleonastic (§ 79. 4). **istaec**: for the form, see § 48. 2.

986. ei: for the force of the case, see § 62. 4. **corculum carbunculus**: a pair of diminutives (§ 40) together; the figure of heart-burnings is well known.

987. quid merear . . . mentiar: a variety of the formula found in 370. **quam**: here perhaps a purpose relative.

989. alio: *elsewhither* (§ 50. 2). **comisatum**: cf. 317 and 335. **abisse**: sc. *eos* (§ 72. 1).

992. nisi ut: does not lend itself here to the explanation advanced at 663: the *ut*-clause concedes, — 'granting that,' — or depends on a general notion like *ea lege*, 'on condition that' (cf. 360): cf. Pliny, *Epist.* III. 12. 4, *quos uituperare ne inimici quidem possint nisi ut simul laudent* ('without . . . praising'); in *Cist.* 41, and *Stich.* 269, we have purpose *ut*-clauses after *nisi*. **qui**: as in 258.

ACT IV. SCENE 5. — VERSES 993–1040.

(1) SYNOPSIS. — In this scene Simo reappears on the stage and completes the disillusionment of Theopropides.

(2) METRE. — *Diverbium*, § 12; *senarii*, §§ 13–14.

994. in Aegyptum: see note on 440. **uectus fui**: contrast with *sum circumuectus* (996), and cf. § 71. 7.

996. ita: see note on 56.

997. scibo: for the form, see § 54. **unde**: see note on *inde*, 103; *eccum* furnishes the antecedent.

998. a foro . . . domum: the same sort of answer as *accubas* in 368.

999. processit: rare in the sense of *euenit;* obviously used to prepare for *efferri mortuom* in the next verse, which plays on a technical sense of *procedit* exhibited in Terence's *Andr.* 127, *funus . . . procedit.*

1000. etiam: *yes* (§ 91).

1001. nouom: cf. *rem . . . nouam*, 466. **unum**: *a*, cf. 691, and Lewis and Short, *Lat. Dict.* s.v. *unus*, II. A. 1; in English, 'a' is a by-form of 'one,' cf. German *ein* and *e i n*.

1002. uixisse = *e uita excessisse* (= *fuisse*, § 71. 2; see note on *fuerant*, 821); cf. *Bacch.* 151, *uixisse nimio satiust iam quam uiuere.*

1003. res nouas = *noua* (§ 80), cf. *numquid . . . noui*, 999.

1004–1005. promisi foras: *I have an engagement out, a previous engagement.* A dinner was a proper courtesy to extend to a returned traveller; here Simo excuses himself from making the invitation. Similar quips on this custom are very common, e.g. *Curc.* 561–562, *Epid.* 6–7, *Stich.* 471, *Trin.* 991–992. **uocare**: for the tense, see § 72. 2.

1006. haud postulo: *postulo* in Plautus is often but a strong verb of wishing; see note on 613.

1007. me, uel apud te cenauero: suddenly substituted (§ 87. 2) for *te, uel apud me uocauero.*

1008. quid: a cognate accusative with a passive is rare in Latin; examples with the active in 539, 613.

1009. maxume: *with all my heart* (§ 91).

1010–1011. quod sciam: *to the best of my knowledge and belief;* the point in the repetition turns on the very different degree of certainty that characterized the knowledge at second-hand of Theopropides, and Simo's first-hand knowledge.

1014. at quidem tu: *nay, yourself rather.*

1015. potesse = *pote* (see note on 256) + *esse.* **infectum reddere**: *to get undone;* cf. *infecta facio*, 184; such periphrastic turns with *reddere* and *facere* emphasize completion, much as the use of perfect for present tenses (§ 71. 4, 6) does.

1017. gesserit: a subjunctive of echo (§ 67. 3).

1023. ire infitias: *to go protesting; infitias* is variously explained by the grammars as an accusative plural of a noun of which no other case is in existence; it is perhaps a present participle [= *infitia*(*n*)*s*] of a negative compound of *fateor* (see § 53, and the discussion in *American Journal of Philology*, xx. 149 ff.); cf. *flens abiit* (*Cist.* 132, 192), and *uenit lacrumans orans obsecrans fidem dans iurans* (Terence, *Adelph.* 472). **ne . . . postules**: *don't try* (see note on 1006).

1028. hoc: probably the *gynaeceum.* **in tuis**: probably *aedibus* should be supplied; cf. 755.

1030. ei: not a pronoun (see § 89).

1031–1032. numquid . . . turbauit: *has Tranio been stirring up a mess;* on *numquid*, see § 73. 3. **exturbauit**; *ex-* in a repetition strengthens, cf. *exradicitus*, 1112; in 553 and 907 *per-* is similarly used.

1033. indignis modis: cf. *miseris modis*, 54.

1035. in perpetuom modum: cf. 536.

1039. narrauero: for the tense, see § 71. 6, and cf. 921.

1040. quot . . . exemplis, etc. = *quot modis* (*quibus modis*, 1146); cf. *Truc.* 26, *quot amans exemplis ludificetur, quot modis*, etc.

ACT V. SCENE 1.—VERSES 1041–1063.

(1) SYNOPSIS.—Tranio explains in soliloquy how he has extricated his young master and the others of the party from the haunted house. Realizing that discovery is now inevitable, he begins to plan a means of escape, when he espies his master returning, and slips, as usual, into the alley to overhear, if possible, his plans.

(2) METRE.—Recitative, § 15; trochaic *septenarii*, §§ 18–19.

1041. nauci: Tranio's ignorance of the etymology of this word still obtains, though ancient authors were deeply interested in trying to solve the problem (see the citation from Paulus-Festus in Lewis and Short's *Lat. Dict.* s.v. *naucum*).

1042. esse: *means* or, *the etymology is* (cf. § 3. *a*). **dicam**: otiose (see § 74. 4).

1045. illa: *yonder way* (§ 50. 2). **clanculum**: cf. 698.

1046. ostium: a hanging nominative (see note on *mulier*, 250); cf., with a temporal instead of a relative clause intervening, Livy, v.

28. 1, *Camillus meliore multo laude . . . insignis . . . cum in urbem redisset, taciti eius uerecundiam non tulit senatus.* **fores** : sc. *eius* (i.e. *ostii*) ; *fores* (*ostii*) is like *naui . . . ratem* (740).

1047. **legionem** : *troop*, *troupe:* the military cant (see § 85) is continued into the next verse.

1049. **senatum** : as in 688. **congerronum** : see note on 931.

1050. **quoniam** = *quom primum*, a not infrequent sense in Plautus. **atque** : *then;* here introducing a main clause (apodosis) after a temporal clause ; cf. also *Bacch.* 279, *Epid.* 217, *Poen.* 651, *Merc.* 256 (?). **segregant** : *crowd out*, an exact as well as a nearly literal rendering.

1051. **ubi uideo** : for the tense, see § 71. 8. **uēnire** : we use 'to be sold' (= 'to be taken in, cheated') in the same sense ; further instances are *Bacch.* 814, *O stulte, stulte, nescis nunc uenire te : | atque in eopse adstas lapide* ('block'), *ut praeco praedicat; Miles*, 579, *una hic et Palaestrio me habent uenalem* ('are deceiving me'); cf. Aristophanes, *Acharn.* 374, κἀνταῦθα λανθάνουσ' ἀπεμπολώμενοι ; see note on *inconciliare*, 613. **uenire in meo foro** : cf. our phrase 'to be beaten at one's own game.'

1052. **timida** : here active = *fear-producing.* **turbida** : admitting of either active or passive rendering.

1053. **pergunt . . . usque** : with the force of *pergunt porro* (cf. 963) ; see note on *usque*, 116.

1054. **senem** : for the case, see § 63. 7.

1061. **me moror** : see note on 794.

1062. **quid hoc est quod** : cf. *quid est quod*, 69. **foris** : as in 507. **proxuma uicinia** : for the construction, see § 65. 1 ; cf. *Miles* 154, *sed foris concrepuit hinc a uicino sene.*

1063. **gustare sermonem** : cf. *Aul.* 537, *edi sermonem ;* Plautus also says *deuorare sermonem* and *cibus est quod fabulare* (*Cist.* 720). The figure was Greek (see Liddell and Scott, *Greek Lex.* s.v. γεύω). The 'sermon-taster' is a current literary figure.

ACT V. SCENE 2. — VERSES 1064–1121.

(1) SYNOPSIS. — Tranio overhears, from his post in the alley, his master's plan to flog him. Emerging, he confronts his master, still playing upon him, but contrives to keep within reach of the altar so

as to save himself from an immediate beating by taking refuge there. He outdoes himself in impertinence and clever repartee.

(2) METRE. — Recitative, § 15 ; trochaic *septenarii*, §§ 18–19.

1064. ilico : see note on 885 *a*. **isti** : explained in § 50. 2 ; *ilico* and *isti* are pleonastic (cf. § 79. 1). **quom extemplo** : see note on 101. **uocem** : subjunctive by attraction (§ 66. 4).

1065. exiliatis : for the spelling, see § 34. 1.

1066. praestolabor : *put myself in readiness;* for the construction after this verb, see § 63. 2.

1067. hodie : see note on 657. **ludificabor** : repeating *ludificatorem;* the meaning of *ludificabor* is not very definite, but it is a case of repetition in threats, as in the following English examples : *Merry Wives*, IV. ii. 192, "Come, Mother *Prat*, give me your hand : : I'll *prat* her. Out of my door, you witch . . . I'll conjure you, I'll *fortune-tell* you" ; Moore's *Esther Waters*, p. 208, "Don't keep on *mothering* me !" **probe** : see note on 4.

1069. captandumst = *consilium incipiendumst;* cf. *Asin.* 358, *quid nunc consili captandum censes ?* and, for the construction with *cum*, Terence, *Andr.* 169, *obserues filium* | *quid agat, quid cum illo consili captet;* see also 1142 below, *tecum cauendumst.* For the sense, cf. Accius, 541, *contra est eundum cautim et captandum mihi.*

1070. hamum . . . lineam : *captare* in its literal sense, 'to take fish,' leads up to this common figure (e.g. *Curc.* 431 ; *Truc.* 42 ; Horace, *Epist.* i. 7. 74) ; cf. *Winter's Tale*, I. ii. 180, "I am angling now | Though you perceive me not how I give line."

1071. dissimulabo : *I'll pretend not;* see note on *non spero* (197). **malum** : *cunning;* cf. 531, 1078 and 1107, and see notes on *scelesta*, 170 ; *malae*, 271.

1072. alter . . . nemo : *no second man;* cf. *Amph.* 153, *qui me alter est audacior homo*, and see note on 150.

1073. uerba . . . dare : see note on 925. **hodie** : cf. 1067. **lapidi** : unexpected substitution for *homini docto* (see note on 1007) ; cf. *Merc.* 631, *credidi homini docto rem mandare; is lapidi mando maxumo;* the effect of such a substitution may be compared with an inversion like 'he was young enough to know better.'

1075. praesens praesenti : *face to face;* for the repetition, cf. § 79. 7.

1076. rure rustici : pleonastic (§ 79. 8).

1077. opportune: see note on 574.

1078. audacem et malum: *bold and cunning* ('bold, bad'); also used (*Bacch.* 949) of Ulysses; cf. 1071.

1079. nec: i.e. *negatque*; cf. *neque* in 1082 and 1086; *Poen.* 777, *negasne apud te esse aurum nec seruom meum;* other negative compounds are also continued by *nec;* e.g. *Poen.* 1129, *mirari noli neque me contemplarier;* Terence, *Eun.* 547, *nequeo satis mirari neque conicere.*

1080. abi, ludis me: *get out!* (the Irishman's playful 'go 'long wid yez!') *you're fooling me.*

1086. neque: see note on *nec*, 1079.

1087. dixi . . . illi: *I called his attention to that very matter;* this verse is so loosely connected, however, with 1086 that we may suspect a line or two has been lost, in which Tranio mentioned the precise sum given for the option (cf. 978–979).

1088. quaestioni = *ad* (*in*) *quaestionem.*

1089. in ius si ueniam: slaves could not come into court, and could be tortured ('cross-examined') only when their masters were accused.

1090. mihi hominem cedo: *let me get hold of him* (*in court*).

1091. uel . . . tu: by this correction Tranio calls attention anew to his lack of legal rights. **hominem . . . aedis**: double accusative (§ 63. 3) with the quasi compound *mancipio posce.* **mancipio posce**: *demand possession of;* cf. *mancipio dare*, *accipere*, 'to give, receive possession'; *mancipio promittere* (*Persa*, 525), 'to promise possession.'

1093. homines: sly Theopropides hopes thus to get out the *lorarii* (addressed in 1064) before Tranio discovers his purposes. **factum . . . oportuit**: both the tenses have their full force: *it ought long ago to have been done.*

1094. nullam rem = *nihil* (cf. § 80) = *non* (cf. § 91. 2); on the impertinence here, see note on 495.

1095. ne enim: *why, for fear lest;* see note on *nil enim*, 551, and cf. *quia enim*, 'why, just because' (1098), and *non enim ibis*, 'why, you shan't go' (1133).

1096. interbitat: *fail*, *go to pieces;* archaic for *intereat* (§ 41. 3).

1097. occupassis: for the form and construction, see §§ 55, 67. 1.

1098. sine: *consent.*

1099. condemnabo: see note on 126.

1100. quod agas, id agas: a variety of the common formula, *age*,

si quid agis; quod agas = what you are (have) to do. Lorenz cites *Miles*, 352, *sed ego hoc quod ago id me agere oportet.* **serere . . . negotium** : we still speak of 'sowing trouble'; cf. biblical 'to sow the wind'; in *Capt.* 661, we find *sator* ('sower') *scelerum.*

1101. **metŭculosa res** = *metuculosum* (§ 80); the word is perhaps of Plautine coinage, a momentaneous imitation of *perīculosus* (§ 42).

1102. **consulere . . . tecum** : *your advice in settling.*

1103. This verse is spoken by Tranio in his character of Picus (see notes on *Personae*); it institutes a play on *consulere* of the previous verse in the sense of 'to consult an oracle'; *sedens* alludes to Picus, the prophet-king of mythological Italy. Picus is described in the *Aeneid*, vii. 187, and Ladewig's note on this passage is: "The statue of Picus differs from those of the kings previously mentioned in this respect, viz. that Picus is represented in sitting posture."

1105. **contra** : *face to face.* **aspexi** : in the tone of *accubas*, 368.

1106. **intercedat** : if we render by *intervene*, the local sense preponderates, and if by *mediate*, the legal. **tertius** : *testis*, *arbiter.* This passage sheds confirmatory light on the certain etymology proposed by Professor V. Henry for *testis*, i.e. 'the third (bystander).'

1107. **nil quaesiti** : *no pickings;* on the form, see § 45. Notice how artfully *quaesiti* in the mouth of Tranio takes us back to the telling use of the word in description of Tranio in 984 (see note). **ita** : see note on 56. **mali** : see note on *malum*, 1078.

1109. **med emunxti** : the importance of the nose as a sense is shown by the word *nasutus*, 'sagacious.' Horace (*Sat.* i. 4. 8) describes Lucilius as *emunctae naris;* counter to him stands the *iuvenis naris obesae* in *Epode*, xii. 3; in *Sat.* i. 3. 29–30, *minus aptus acutis* | *naribus horum hominum* is a reminder that others may 'nose out' our own record. The sense of smell is, of all our senses, most liable to obstructions, and the Greeks used ἀπομύσσει, 'blows the nose,' metaphorically for 'sharpens the wits,' and this is the sense of Horace, *Sat.* i. 4. 8, just cited. Deprived of metaphor, *me emungere* means 'to bring me to my senses,' with the connotation 'I've been making a fool of myself,' and with the further connotation 'you've been playing on my folly.' We may imitate the phrase by the words, 'you've been making me drivel' (cf. Greek κόρυζα, 'snivel,' whence 'drivel, nonsense'). **satine recte** : *is the process quite complete?* **num mucci fluont** : cf. *Epid.* 494, *qui me emunxisti mucidum minumi preti.*

1110. Here the figurative is carried on by the literal; cf. the wish in *Cas.* 391, *at tu ut oculos emungare ex capite per nasum tuos.* So we speak of 'cheating a man's eyes out.' **etiam . . . quoque**: see note on *adeo etiam*, 629.

1112. radicitus . . . exradicitus: see note on 1032. **quidem**: corrective after *radicitus;* cf. *Cist.* 515, *illius auia* : : *immo mater quidem; ibid.* 734, *sine dicat* : : *si dicat quidem ;* in *Pseud.* 37, the wish formula *at te di deaeque, quantumst* — is interrupted by the substitution of *seruassint quidem* for *perdant.*

1113. hodie: see note on 657. **di med**: Tranio-Picus may well assume to know the intent of the gods; cf. 667.

1114. tibi: construe with either *lubet* or *circumdari.* **carnifex**: the odium of the office (see note on 55) converted the name of its holder to a general opprobrious epithet (§ 88); the threat to burn a suppliant is found in *Rud.* 768, also.

1115. elixus . . . assus: *stewed . . . roasted;* were this quip not found in a different connection in *Poen.* 279, *assum* (= *adsum*) *apud te eccum* : : *at ego elixus* (with secondary play on *lixabundus*, '*iter libere faciens*' ?) *sis uolo*, we might think of the practice of modern cooks to stew, not roast, tough birds (Tranio-picus).

1116. exempla . . . faciam . . . in te: cf. Caesar, *B. G.* i. 31. 12, *in eos omnia exempla cruciatusque ēdere; exempla* is used of choice (and cruel) punishments; cf. 192. **exemplum expetis**: here *exemplum* has its good sense of 'pattern' (cf. 103). With the cool impertinence of this answer, compare the answers in 1105, 1118, 1119, 1131, 1135.

1118. cum pedibus: in descriptions of the person, parts of the body take *cum*, or an adjective; cf. *Capt.* 647, (*talis est*:) *macilento ore, naso acuto, corpore albo, oculis nigris*, etc.

1121. agito, siquid uoles: sc. *agere;* see note on *quod agas, id agas*, 1100.

ACT V. SCENE 3. — VERSES 1122–1181.

(1) SYNOPSIS. — In this scene Callidamates returns, like a *deus ex machina*, to beg Tranio off from his old master's vengeance. By promising to pay the debts of Philolaches he mollifies the old man, whose frugality, after all, dictated his morality.

(2) METRE. — Recitative, § 15; trochaic *septenarii*, §§ 18, 19.

1122. somnum sepeliui: *I have buried (slept off) sleep;* here hardly a vigorous figure like Shakespeare's "Macbeth doth murder sleep," but rather a sort of *figura etymologica* (cognate accusative), involving the constant metaphor, both ancient and modern, of 'sleep, twin-brother (ape) of death'; cf. *Amph.* 1074, *sepultus est quasi sit mortuos*, 'he's fast asleep as he were dead'; *Aen.* vi. 424, *custode sepulto*, 'watch-dog fast asleep'; *ibid.* ii. 265, *urbem somno uinoque sepultam*, 'city sunk in a dead-sleep and drunkenness'; *Apuleius, Met.* 7. 11; *ibid.* 8. 11 *sepeliuit ad somnum.* **crapulam**: *jag*, used also in *Rud.* 586, to describe a drench with sea-water, where it is again combined with *edormiui*, 'I've slept off,' in an etymological figure (§ 79. 3); cf. *Amph.* 696, *paulisper mane | dum edormiscat unum somnum.*

1124. ludificatus sit: cf. *ludificauerit*, 1151, and see § 52.

1126. orator: combining the senses of *legatus* and *supplex.* **datus** = *creatus*, *factus* (as in 941); cf. *Merc.* 752, *iudex datu's.*

1128. quom = classical *quod;* cf. note on 395.

1129. cenes: see note on 1004.

1130. facio gratiam: *I must beg to decline*, with implied negative; cf. *Trin.* 293, and *tam gratiast*, 'no I thank you' (German, *ich danke*) in the passages cited for 926; similiar is *benigne* (sc. *facis*), Horace, *Epist.* i. 7. 16, 62.

1131. promitte: *accept.*

1132. etiam: *again* (cf. 377) or *still.* **quiane**: see note on *quia*, 925; Lorenz compares *Persa*, 851, *tu nunc me inrides?* : : *quiane te uoco bene ut tibi sit.* **autumo**: *offer.*

1133. non enim ibis: see note on *ne enim*, 1095, and cf. *non . . . appellabis*, 515. **ferare faxo**: see note on 68.

1134. mitte: cf. *quin mittis*, 572. **cito**: sc. *te* (§ 63. 8); = Greek καλέω, 'I summon'; a very urgent substitute, in the mock-solemn style, for *uoco*, 'I invite.' **uenturum**: with its technical meaning of 'come before the court,' *uenturum* continues the quip begun in *cito.*

1135. inscitissumu's: cf. 495 and 1094.

1137. utrisque: *to both parties.* **disceptator** = *arbiter;* cf. *iudicem*, 557, *tertius*, 1106.

1141. numquid aliud: sc. *fecit* or *admisit.* An erring son offers the same defence in Terence, *Heaut.* 956, *quid ego tantum sceleris admisi miser? uolgo faciunt.*

1142. tecum cauendumst: cf. *captandumst cum illo*, 1069.

1143. dum: construe with *sine* (§ 41. 4). **isti adsedero**: *meantime I'll take your place;* for the tense see note on *denumerauero*, 921.

1144. accipito . . . litem: in law the phrase *litem suam facere* was used of a judge who pronounced sentence out of favor or for a bribe. It is therefore in point for Tranio to reply, *enim istic captiost*, *nay*, *there's a catch in your proposition* (and I demand some assurances).

1145. Note the sly inversion at the end, as in 529; cf. § 87. 2.

1146. prae quam quibus modis: see note on 982, and § 79. 1; cf. *Aul.* 507, *praequam ubi; Amph.* 634, *praequam quod* (relative); *Merc.* 470, *praeut quo pacto.* **modis**: see note on 54.

1148. istac aetate: see note on 263.

1149. Deiphilo . . . Philemoni: this gag mentions two comic poets, both of whom may have been in the original audience, and one of them, Philemon, supposed to be the author of the piece (see notes on title-page).

1152. optumas frustrationes dederis: *will prove to have furnished the best butt.*

1154. sodalem . . . gnato: for the construction, see § 62. 3.

1155. adit: for the tense, see § 54. **is . . . illum**: note the variation.

1156. scire scit: on the repetition, see § 79. 6; cf. *Poen.* 555, *ut sciam uos scire.*

1158. illanc aetatem: see note on 1148. **ludo ludere**: for the repetition, see § 79. 4.

1162. orator: cf. 1126. **magis inpetrabilis** = *qui plus impetrare potest; impetrabilis* here and elsewhere in Plautus is active, see note on *timida*, 1052.

1164. This verse is an echo of 36.

1166. bis: echoing *dis-;* see note on 375. **me**: for the case, see § 62. 2.

1167. tamen: sc. *caedar;* cf., without ellipsis, *Cas.* 957, *uapulo . . . inuitus tamen, etsi malum merui.*

1168. fac . . . cunctam: = *perfice, make complete; cunctam* here has the etymological force, perhaps, of *coiunctam.*

1169. mitte: *drop* (cf. 572), here passing to 'forgive.'

1170–1171. facilius . . . quam ut: sc. *id* as in 663; see also note

on *potius* . . . *quam*, 229. **pessumis pessum premam** : note the alliteration (§ 82).

1172. **mitte . . . mi** : cf. *Tranioni* . . . *mitte*, 1169. **ut resistat** : *what, shall he resist* (§ 67. 3) ; cf. note on *segreges*, 518.

1173. **quiesce** : the second *quiesce* (= *desine*) echoes with more or less inconsequence, the first ; see note on *ludificabor*, 1067.

1174. **petere** : besides the present passage, Lewis and Short (*Lat. Dict.*) cite *quiesce* with the infinitive only from Gellius, ii. 28. 2. **subegero** : *I warrant you I'll make* (see § 71. 6).

1176. **nolo ores** : i.e. *ne sis ora* (*noli orare*). **nequicquam** : a way of spelling *nequiquam*, see note on *quique* = *quicque*, 254. **neuis** : cf. *neuolt*, 110.

1177. **unam noxiam unam . . . fac** : *make one fault one ;* an unusual but perfectly intelligible expression for 'treat alike the partners in a common fault' ; cf. *fac cunctam*, 'make complete,' in the mouth of the same speaker (1168) ; also Terence, *Adelph.* 909, *unam fac* (=' reunite ') *domum ; ibid.* 926 (*iubeo*) *unam facere nos hanc familiam.*

1178. **cras iam** : *by to-morrow ;* 'to-morrow already' is good Creole or German English. **commeream** : *commit.*

1180. **sine exorem** : contrast with *sine ted exorarier*, 1175, and see note on 11. **abi, abi** : for the first *abi*, see note on 1080. **huic** : *to Callidamates.*

1181. This verse, addressed by Theopropides or the stage manager to the audience, would be replaced in a modern play by the stage direction : *The curtain falls.*

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